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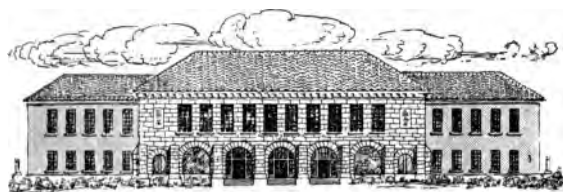


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LANGUAGE

FOR THE GRADES

J. B. WISELY



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CURIOSITY

Adam

LANGUAGE

FOR THE GRADES

JOHN B. WISELY

*Head of the Department of Grammar and Composition
in the Indiana State Normal School*

ATKINSON, MENTZER & GROVER

CHICAGO

PUBLISHERS

BOSTON

602723

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PREFACE.

It is the purpose of this book to indicate the scope and character of the work in language during the first six years of the child's school life, and to help the teacher direct this work so that it may be most helpful to the child.

Many children leave school on or before the close of the eighth year, and they should have such instruction as will best fit them for the duties of life. Pupils who are to pursue a more extended course of instruction in the high school, should have a good foundation laid for it here in the grades. Both these classes have been held in mind in the preparation of this work.

In so far as it is possible, the work has been arranged so as to lead the child to think for himself, to use his powers of observation and imagination, and to make him independent of the teacher. The author has had these ends in view especially in revising the book.

Twenty lessons in elementary science, well adapted to cultivate the child's power of observation, and intended, incidentally, to form a basis for the work in geography, have been added. These lessons were prepared by Professor William A. McBeth, Assistant Professor of Geography in the Indiana State Normal School.

All instructions to teachers have been omitted from the book and compiled into a separate manual for the teacher, which is intended to be a complete guide for the teacher in the language work of the grades from the time the child enters school up to the beginning of the seventh year, at which time he should begin his work in grammar.

New pictures have been added and the work has been greatly expanded in many of its features.

It is thought that the best language work is that which fixes the attention of the child upon the thought expressed by language, and makes him, in so far as it is possible, unconscious of the language, so that his expression will be spontaneous and natural. This does not mean that no attention is to be given to the form side of language. The child is to have the correct forms carefully presented to him and much drill and repetition and careful sympathetic criticism are necessary. But it is only by centering his attention upon the thought and helping him to become absorbed

In it, that he can be led to exhibit all his bad habits in language, his idiosyncrasies, to the teacher, and give her an opportunity to correct them.

The lessons, in many instances, are to be worked out orally in the recitation first, then the children are to do much writing under careful direction and close criticism. The teacher must carefully avoid, however, making the criticisms so numerous and unsympathetic as to discourage the children and destroy their spontaneity.

It is thought that this book may be put into the hands of the children during the latter part of the second or at the beginning of the third year. *The language work which should be done during the first year and the first half or all of the second year, will be found indicated in the teacher's manual.*

Attention is called to the section on composition. It is thought that this is one of the most efficient means of giving children the art side of English. Their study of the selections from the best literature will give them a standard by which to judge their own language, and they will, to some extent, imitate the language of the author. By writing on these selections under careful and sympathetic criticism on the part of the teacher, they will form the habit of expressing their thought correctly, clearly, and concisely; and they will unconsciously see something of the way in which great masters compose the different discourse forms.

A child who begins with his third year of school work, and writes, on the average, one composition each week—surely this should be the minimum—will, by the close of his eighth year, write with some degree of excellence and ease.

The author wishes to acknowledge his indebtedness to Howard Sandison, Professor of Psychology and Methods in the Indiana State Normal School, for valuable suggestions which are embodied in this book.

Special acknowledgements are also due Perry, Mason & Company, Boston, Mass., for some of the illustrations used in the book. The author is also indebted to the Chicago Kindergarten Literature Company, and others, for selections used.

JOHN B. WISELY.

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PART SECOND.*

THIRD YEAR WORK.

LESSON I.

The Sentence.

I have in my hand an apple and a ball. You may think the idea, *round*. Are you thinking the idea, *round*, as belonging to the idea, *apple*, or as belonging to the idea, *ball*? Can you think the idea, *round*, as belonging to the idea, *ball*? When you do so you have a thought. If you express your thought, you have a sentence, *The ball is round*.

Can you think the idea, *round*, as belonging to the idea, *apple*? We call this act of your mind a thought. When you express it, you have the sentence, *The apple is round*.

Think thoughts about the following ideas and then express the thoughts in sentences: *bee, flower, knife, picture, leaf, kite*.

Think of your pets, your parents, your classmates. Express your thoughts in sentences.

Think of something you would like to know about the sun,

*Part One is the teacher's manual indicating the work for the first and second years.

the stars, the sky, some bird. Express your thoughts in sentences.

The words which you use to express a thought are called a SENTENCE; as,

1. The moon is bright.
2. The stars are beautiful.
3. Has your knife two blades?
4. Will your kite fly?

LESSON II.

The Difference Between a Sentence and a Thought.

We call that which is expressed by the sentence, that is, that which we think about something, A THOUGHT. The thought is not the same as the sentence. The sentence is composed of words; the thought is made up of ideas. The thought is an act of the mind; we cannot see it or hear it; the sentence may be written upon the board, or printed in a book, or spoken, so that we may see it, or hear it.

I have a thought in my mind now. Do you know what it is? Now, I write a sentence on the board. *The girl is tall.* The sentence shows you my thought; it tells you what was in my mind a moment ago. *The group of words on the board is A SENTENCE. The group of ideas, which was in my mind and which the sentence expresses, is A THOUGHT.*

Copy the following sentences neatly:

1. *James always does his best.*
2. *The sun never grows weary.*

3. *The stars do not forget to shine.*
4. *Where do the birds go in winter?*
5. *When will to-morrow come?*

LESSON III.
A Picture Study.



You may tell a story suggested by these kittens. How many are there? Whose kittens are they? Are kittens playful? Tell how they play. What do they eat? Describe the way in which they drink milk. Write as interesting a story as you can about these kittens.

LESSON IV.**The Declarative Sentence.**

1. The water is clear.
2. The birds sing in the trees.
3. The blue sky is over our heads.

In the thought expressed by the first sentence, what is it about which the mind is thinking? What does the mind think of that?

Answer the same questions about the second and third sentences.

Give a sentence which tells something about your book. Give a sentence which gives us information about what you like to eat. Give a sentence which tells about one of your friends.

A sentence, which gives us information or tells us something, is called a DECLARATIVE SENTENCE.

Notice the declarative sentences at the beginning of this lesson. With what kind of letter does each begin? With what kind of mark does each close?

A DECLARATIVE SENTENCE SHOULD BEGIN WITH A CAPITAL LETTER.

A DECLARATIVE SENTENCE SHOULD CLOSE WITH A PERIOD;
thus,—

The rose is beautiful.

My sister goes to New York to-morrow.

Write declarative sentences about a tree, a knife, a ship, your age, a storm.

Write neatly. Be sure to begin each sentence with a capital letter and close it with a period.

LESSON V.

The Interrogative Sentence or the Question.

I wish to know about the story which you read or heard last. Notice the sentences which I use.

1. Was the story long?
2. Was the story beautiful?

In the thought expressed by the first sentence, what is it about which the mind is thinking? Does the sentence tell us anything about *the story*? What does it do?

Examine the second sentence in the same way.

Ask something about the wind, a mountain, a river, the ocean.

A sentence which asks for information or asks a question, is called an INTERROGATIVE SENTENCE.

Notice the two interrogative sentences at the beginning of this lesson. Do they begin with capital letters? Do they close with periods?

This mark ? is called an interrogation point, or question mark.

AN INTERROGATIVE SENTENCE SHOULD BEGIN WITH A CAPITAL LETTER.

AN INTERROGATIVE SENTENCE SHOULD CLOSE WITH AN INTERROGATION POINT OR QUESTION MARK; thus,—

How far is it around the world?
Did you enjoy your book?

Write interrogative sentences about a flower, a bird, a book, the weather, the clouds.

LESSON VI.

The Imperative Sentence or the Command.

I wish you to do something for me. Notice the kind of sentences which I use.

1. Close the door.
2. Please bring me the eraser.
3. Tell me your name.
4. Write your work neatly.

What are these sentences for? What do they require of us?

Tell me to do something. Tell your playmates to do something. Tell your dog to do something.

A sentence which requires us to do something or gives a command, is called an IMPERATIVE SENTENCE.

Notice the imperative sentences at the beginning of this lesson. Do they begin with capital letters? With what kind of mark do they close? How is it like the declarative sentence in these points? How does it differ from the interrogative sentence?

AN IMPERATIVE SENTENCE SHOULD BEGIN WITH A CAPITAL LETTER AND CLOSE WITH A PERIOD; thus,—

Come to me.

Tell me a story.

Please sing us a new song.

Write imperative sentences, giving commands to soldiers, the horse, your doll, the children.

LESSON VII.

The Exclamatory Sentence.

When we are happy or sad or disgusted or have some strong feeling and wish to express it, we use a kind of sentence different from the declarative, the interrogative, or the imperative.

1. How glad I am to see you!
2. What a sad day we have had!
3. Pshaw! I do not care a fig!

What are these sentences for? Tell how they are like and how they differ from the declarative, the interrogative, and the imperative sentence.

Give a sentence that shows that you are very happy, that you are very sorry for some one, that you are worried or troubled about some one, that you are greatly surprised.

A sentence which expresses strong feeling is called an EXCLAMATORY SENTENCE.

Does the exclamatory sentence begin with a capital letter? With what kind of mark does it close? Tell how the exclama-

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A sentence which expresses strong feeling is called an EXCLAMATORY SENTENCE.

Does the exclamatory sentence begin with a capital letter? With what kind of mark does it close? Tell how the exclama-

tory sentence is like and how it differs from the other kinds of sentences in these points.

This mark ! is called an exclamation point.

AN EXCLAMATORY SENTENCE SHOULD BEGIN WITH A CAPITAL LETTER AND CLOSE WITH AN EXCLAMATION POINT; thus,—

How beautiful the sky looks!

What a beautiful thing is snow!

Sometimes a single word in the sentence expresses the feeling and then the exclamation point should be placed after it; thus,—

Oh! it hurts me.

Whew! how cold it is!

LESSON VIII.

Written Review.

Write neatly and remember to use capital letters and marks of punctuation correctly.

1. Write a declarative sentence about the cars.
2. Write an interrogative sentence about the wind.
3. Write an imperative sentence which you would use in playing ball.

4. Write an exclamatory sentence which will show that you are surprised.
5. Write an imperative sentence which you might use in running a race.
6. Write an exclamatory sentence which will show that you are very much interested in a race.
7. Write a declarative sentence about a ship.
8. Write an interrogative sentence about the president of the United States.

LESSON IX.

Review.

Give the name of each sentence in the following list. Tell what letters are capitals and why. Name the mark at the close of each sentence and tell why it is used there.

1. Red apples are beautiful.
2. The sun is red as it sets.
3. Please help me with my coat.
4. What did your teacher say?
5. How tired the boy looks!
6. Which way are you going?
7. Write me a long letter.
8. Ah! how sly the cat is!



LESSON X.

A Picture Lesson.

What are these children doing? What is it that they are rolling? What season of the year is it? How do you know? What are the children going to make? Have they been to school? Have you ever played in this way? Is it fun? Do your hands get cold?

In answer to these questions, write as many declarative, interrogative, imperative, and exclamatory sentences as you can about the picture.

LESSON XI.

Names of Things.

In order to express our thoughts about persons and things, we must give them names.

What is the name of your dog, your horse, your brother, your sister?

What is the name of the president of the United States, the governor of your state?

What is the name of the city in which you live or the post office where you get your mail? What is the name of the state and the county in which you live?

Name some rivers which you know.

Give the names of some things which are good to eat, some that we wear.

LESSON XII.

Directions or Points of the Compass.

Notice the direction from you of the sun at noon. This is south. A shadow cast by a post standing plumb will point north at noon.

Stand facing north. East is now directly to your right and west to your left.

What may we call the direction between north and east? Between south and west?

In what direction does the road or street run past the school house? In what direction does the school building front? In what direction do you go to school from your home?

Have your teacher or some other person show you how to find the North Star.

Write answers to all the questions in this lesson. Point out the names which you have used. Write any questions which you may wish to ask concerning the points of the compass.

LESSON XIII.

Written Review.

Write neatly the names of the following:

1. Three things with which you play.
2. Five things which are sold in a store.
3. Two tools with which a farmer works.
4. Three kinds of food which a horse will eat.
5. Two things which grow in the garden.
6. Something which you like for breakfast.
7. Four articles of clothing.
8. Three kinds of birds.
9. Two pieces of furniture.
10. Five things which you saw on your way to school.

Use the following names in declarative sentences: peach, fence, top, school, street, sparrow.

Use the following names in interrogative sentences: pencil, book, chalk, wind, quail, ink.

Use the following names in imperative sentences: gloves, water, ball, apple, window, horse.

Use the following names in exclamatory sentences: storm, cloud, fire, moon, war, lesson.

LESSON XIV.

About Writing Names.

1. James Wilson goes to school.
2. The city of Terre Haute is on the Wabash.
3. Will you come with me, William?

Name all the words in these sentences which are names. Tell what each is the name of.

Which of the names begin with capital letters? Which names do not begin with capital letters? Why?

Write your own name in full. With what kind of letter have you begun each word?

EACH WORD IN A PARTICULAR OR PROPER NAME SHOULD BEGIN WITH A CAPITAL LETTER; thus,—

John Adams, Bay View, Charles Francis Swain, South Africa.

LESSON XV.

Surname and Given or Christian Name.

Write the name of your father in full.

Write the full name of your mother.

Write the name of some one in your class.

With what kind of letters do you begin these names?

The first president of the United States was George Washington.

With what kind of letters do we begin the words, *United States, George Washington*?

What was the full name of the first president of the United States?

What do you call the name, *George*?

What do you call the name, *Washington*?

WE CALL THE LAST NAME OR FAMILY NAME OF A PERSON, THE SURNAME; THE FIRST NAME, OR NAME GIVEN TO EACH CHILD, WE CALL THE GIVEN NAME OR CHRISTIAN NAME.

LESSON XVI.

Written Review.

Write the names of five people whom you know.

Write the names of five cities.

Write the names of three countries.

Write the names of the days of the week.

Write the names of the months in the year.

With what kind of letters do these words begin?

Write two declarative sentences which contain the names of cities.

Write two imperative sentences which contain the names of persons.

Write two exclamatory sentences which contain the names of countries.

Write two interrogative sentences which contain the names of days or months.

See if you have used capital letters wherever you should.

Notice the mark at the close of each sentence.

LESSON XVII.

Distances.

Learn the length of the spaces on a ruler, as one inch, one

foot. How many inches long is your desk? How many inches in width is it?

How many feet long is the school room? How many feet wide? How many yards long is it? How many yards wide?

How many feet in one yard? How many inches in one foot?

Five and one-half yards or sixteen and one-half feet make one rod. Find the length and width of the school yard in rods. Find these distances also in feet and yards.

How far is it from your home to the school? Measure off one rod of string and use it to find the length of a block in your town.

Find by measurement, or inquiry, two places one mile apart. Try to judge or estimate distances by sight until you can do so with accuracy.

Learn to step as nearly as possible a certain distance, as two feet or two and one-half feet, and measure longer distances by pacing or stepping them.

Write answers to all the questions in this lesson. Make each answer a complete statement.

Write any questions which you may wish to ask about distances. Notice your capital letters and punctuation marks.

LESSON XVIII.

*** Dictation.**

1. Tom is a tall boy.
2. Did Lucy Long show you the picture?
3. How Tom Bryce and Harry Wood have grown!

***TO THE TEACHER.**—Obtain the attention of the class. Read each sentence slowly and distinctly once, then have pupils write it.

4. The old mill is falling down.
5. Please lend me your pencil.
6. May I sit by you?

Look over your work carefully. What words in the six sentences should begin with capital letters? Why? What kind of mark have you at the close of each sentence? Why?

LESSON XIX.

Pronunciation.

Read the following sentences aloud. Try to pronounce each word distinctly. Notice carefully the words in italics:

1. Mary is *writing* words on the board.
2. She writes *her* words neatly.
3. Can you write *them* as well?
4. She is erasing *them*.
5. James is *pronouncing* the words.
6. Can you pronounce *them*?
7. James pronounces *them* distinctly.
8. The teacher wishes him to pronounce *them* again.

Do you always pronounce such words as, *writing, talking, going, thinking*, distinctly?

Do you say, *write them, find them, see her*, or do you say, *write 'em, find 'em see 'er*?

TRY TO SAY YOUR WORDS DISTINCTLY AND DO NOT OMIT ANY PART OF THEM.

Copy the sentences in this lesson neatly.

LESSON XX.

Double Negatives.

Write truthful answers to the following questions. Make each answer a complete statement:

1. Will you please bring me your knife?
2. Will you show me your ring?
3. Have you ever been out to your father's farm?
4. Will you show us the leaves on the plant?
5. Do you see a bird now?
6. Have you much money with you?
7. Is your horse gentle?
8. If you were to meet a stranger and he were to ask you, "Do you know a man by the name of Henry Truscott"? what would you say?

NEVER USE THE EXPRESSIONS AINT, HAIN'T AND TAIN'T.

LESSON XXI.

Oral and Written Review.

Read the following sentences aloud. The class may read them in concert:

1. I have no pencil.
 2. I see no clouds in the sky.
 3. I have solved no problems today.
 4. I have not solved any problems today.
 5. He knows nothing.
 6. He does not know anything.
 7. She comes here no more.
 8. She does not come here any more.
 9. They want nothing.
 10. They do not want anything.
- Copy these sentences neatly.

LESSON XXII.**The Pressure of Air.**

Provide a tumbler and a piece of cardboard a little larger than the top of the tumbler.

Fill the tumbler level full of water. Lay the card over it. Hold it in place while inverting the tumbler. The card will remain in place and keep the water in the tumbler.

What do you observe? What keeps the card in place? Change the position of the tumbler. In what direction does the air press to keep the card in place? Why does the air press on things? Why does it press equally in all directions? The pressure of the air is due to its weight.

There are many examples of air pressure that may be observed.

Water rises in a pump because the air is withdrawn from the pump-stock and the air around the stock presses the water up until it flows out of the spout in wells up to thirty feet in depth.

Write out in declarative sentences all that you have learned from this lesson.

LESSON XXIII.**A Picture Study.**

You may give names to these children. Are they brother and sisters? What are they doing? What has the little girl in her hand? What time of year is it? How do you know?

Do the children go to school? What day of the week is it?

Tell a story about these children, suggested by what you see in the picture on the opposite page.

Write neatly all you have thought out about the picture.



LESSON XXIV.**Reproduction.**

Study this little poem carefully to see if you can get the story from it.

Study difficult expressions in it until you have the complete meaning of the poem.

Do you know the author? Find out something about his life. Have you read some of his other selections?

Tell the story of this poem in your own words. Write it neatly, using just the best language you can.

Wynken, Blynken, and Nod.

Wynken, Blynken, and Nod one night
Sailed off in a wooden shoe—
Sailed on a river of crystal light,
Into a sea of dew.

“Where are you going and what do you wish?”

The old Moon asked the three.

“We have come to fish for the herring-fish
That live in this beautiful sea;
Nets of silver and gold have we!”

Said Wynken,
Blynken,
And Nod.

The old Moon laughed and sang a song,
As they rocked in the wooden shoe,
And the wind that sped them all night long
Ruffled the waves of dew.

The little stars were the herring-fish
That lived in that beautiful sea—

"Now cast your nets wherever you wish—
Never afraid are we !"
So cried the stars to the fishermen three:
 Wynken,
 Blynken,
 And Nod.

All night long their nets they threw
For the fish in the twinkling foam —
Then down from the skies came the wooden shoe,
Bringing the fishermen home.
'Twas all so pretty a sail, it seemed
As if it could not be ;
And some folks thought 'twas a dream they dreamed
Of sailing that beautiful sea —
But I shall name you the fishermen three :
 Wynken,
 Blynken
 And Nod.

Wynken and Blynken are two little eyes,
And Nod is a little head,
And the wooden shoe that sailed the skies
Is a wee one's trundle-bed ;
So shut your eyes while mother sings
Of wonderful sights that be,
And you shall see the beautiful things
As you rock on the misty sea,
Where the old shoe rocked the fishermen three :
 Wynken,
 Blynken,
 And Nod.

—*Eugene Field.*

LESSON XXV.

Copy Work.

Write this little poem neatly. Notice the marks of punctuation, the capital letters, and try to make it look just as it does in the book.

*A million little diamonds
Twinkled on the trees;
And all the little maidens said,
"A jewel, if you please!"
But while they held their hands outstretched,
To catch the diamonds gay,
A million little sunbeams came
And stole them all away.*

With what kind of letter does each line begin?

EACH LINE OF POETRY SHOULD BEGIN WITH A CAPITAL LETTER.

LESSON XXVI.

Is and Are.

1. The parrot is a beautiful bird.
2. Parrots are found in warm countries.
3. The palm is tall.
4. Palms are useful plants.

How many things are spoken of in the first sentence? Do we use *is* or *are*?

How many things are spoken of in the second sentence? Do we use *is* or *are*?

How is it in the third and fourth sentences?

How many things are spoken of when we use *is*? How many things are spoken of when we use *are*?

When do we use *is* and when do we use *are*?

WE USUALLY USE IS WHEN WE ARE THINKING ABOUT ONE OBJECT AND ARE WHEN WE ARE THINKING ABOUT MORE THAN ONE OBJECT, BUT WHEN WE USE THE WORD, YOU, TO EXPRESS THAT ABOUT WHICH WE ARE THINKING, WE MUST USE ARE AND NOT IS.

Written Review.

Copy the following sentences and fill the blanks with *is* or *ARE*:

1. The bird's nest — gone.
2. The tree — green.
3. The boys — noisy.
4. The slates — all clean.
5. There — four eggs in the nest.
6. Here — your pencil.
7. Here — your books.

8. You — a good boy.
9. You — all excused.
10. The cold — extreme.

LESSON XXVII.

Written Review of Is and Are.

Be careful in using IS and ARE in sentences beginning with such words as, HOW, WHERE, THERE, HERE, etc.

Copy the following sentences neatly and fill the blanks with IS or ARE:

1. How — you, my friend?
2. How — your sister?
3. How — your brothers?
4. Where — the girls?
5. Where — my book?
6. There — the visitors.
7. There — my favorite book.
8. Here — our neighbors now.
9. Here — my favorite horse.
10. When — they coming?
11. When — the farm to be sold?
12. Why — my invitation not accepted?
13. Why — the Lawtons not invited?
14. Which — the hardest problems?
15. Which — my place?

LESSON XXVIII.

Was and Were.

1. A city mouse was taking a walk.
2. Her friends were eating barley and nuts.

3. The field mouse was the guest of the city mouse.
4. Then they were eating the finest dainties.
5. "You were safest living a humble life," said the city mouse.

How many things are spoken of in the first sentence? Do we use WAS or WERE?

How many things are spoken of in the second sentence? Do we use WAS or WERE?

How is it in the third and fourth sentences?

How many things are spoken of when we use WAS? How many things are spoken of when we use WERE?

Which word is used in the fifth with the word, *you*?

When do we use *was* and when do we use *were*?

WE USUALLY USE WAS WHEN WE ARE THINKING ABOUT ONE THING AND WERE WHEN WE ARE THINKING ABOUT MORE THAN ONE THING, BUT WHEN WE EXPRESS THAT ABOUT WHICH WE ARE THINKING BY THE WORD YOU, WE ALWAYS USE WERE.

Copy the following sentences neatly and fill the blanks with WAS or WERE.

1. Two birds——on the tree.
2. The boy——with his father.
3. You——among the fortunate.
4. There——five eggs in the nest.
5. There——a great commotion.
6. Where——the children?

LESSON XXIX.**Written Review of Was and Were.**

Be careful in using WAS and WERE in sentences beginning with such words as, HOW, WHERE, THERE, HERE, etc.

Copy the following sentences neatly and fill the blanks with WAS or WERE:

1. There——giants in those days.
2. There——a man whom you could trust.
3. There you——in your seat all the time.
4. Here——two roads.
5. Here——a question for us.
6. Here you——in the house.
7. Where——your parents?
8. Where——your sister visiting?
9. How——they received?
10. How——the truth found out?
11. Where——my book?
12. How——you informed?
13. How——your friend?
14. Here——seven strong men.

LESSON XXX.**Learning to Read the Thermometer.**

Examine a thermometer and describe it. Name the different parts. What is in the tube? What does the mercury in the tube do when it is warmed? When it is cooled?

What is the use of the figures on the scale? Place the bulb in ice water. Where does the top of the column of mercury stand? Why does it rise and fall in the tube?

Write the words *contract*, *expand*, *contraction*, *expansion*.
What do they mean?

We speak of the feeling of warmth or cold as temperature.
What is the temperature of the room? Of the air out of doors?

Hang a thermometer in a place out of doors where the sun
will not shine on it. Keep a record of the temperature each
day at eight, and one o'clock for at least one month.

Write sentences containing the words, *contract*, *expand*,
contraction, *expansion*.

LESSON XXXI.



THE SEASHORE.

A Picture Study.

Where are these children? Have you ever seen the sea? What can you find there? What do you see in the distance on the water? Notice the things with which the children are playing.

Write a story about the sea. Be careful to spell your words correctly; use the proper capital letters and punctuation.

LESSON XXXII.**Reproduction.**

Study this little poem carefully to see if you can get the story from it.

Study difficult expressions in it until you understand the meaning of all the words.

Find out some other selections from this author.

Tell the story of this poem in your own words. Write it neatly, using just the best language you can.

Suppose.

Suppose, my little lady,
Your doll should break her head,
Could you make it whole by crying
Till your eyes and nose are red?
And wouldn't it be pleasanter
To treat it as a joke;
And say you're glad 'twas dolly's
And not your head that broke?

Suppose you're dressed for walking,
And the rain comes pouring down,

Will it clear off any sooner
Because you scold and frown?
And wouldn't it be nicer
For you to smile than pout,
And so make sunshine in the house,
When there is none without? —*Phoebe Cary.*

LESSON XXXIII.

Review.

Use **IS** in making a statement about a ball, a city, a flower.

Use **ARE** correctly in three sentences.

Use **WAS** in asking questions about a bird, a tree, a knife.

Use **WERE** in making statements or asking questions about more than one rabbit, river, crow.

Use **IS, ARE, WAS, WERE**, correctly in sentences beginning with **HERE, THERE, WHERE**.

Give two sentences beginning with **YOU**.

When should you use **IS**? When should you use **ARE**? When should you use **WAS**? When should you use **WERE**?

Copy the following sentences neatly and fill the blanks with **IS, ARE, WAS** or **WERE**:

1. The fox—a beast of prey.
2. The mice—gnawers.
3. The sheep—in the pasture.
4. The dog and the cat—domestic animals.
5. —the dog waiting for his master?
6. —the people tired waiting?
7. Frogs—great jumpers.
8. —the children ready?
9. We—now on our way.
10. You—kind people.

LESSON XXXIV.**He and Him, I and Me.**

1. This person is he of whom I spoke.
2. We saw him yesterday.
3. They want me to go.
4. It is I.
5. It is he.

Notice the words in these sentences carefully.

Copy the following sentences and fill the blanks with **HE**,

HIM, I or ME:

1. This man is——with whom you spoke.
2. I asked——to go.
3. Did you know that it was——?
4. James told——to stand.
5. Who asked——to come?

LESSON XXXV.**This and That, These and Those.**

Copy the following sentences neatly:

1. *I should rather have these flowers.*
2. *I like this book.*
3. *Do you see these blots?*
4. *These pencils are mine.*

5. *We attended the fair during those warm days.*
6. *James chose those books.*
7. *My brother enjoys those excursions into the country.*
8. *Can you see those mountains?*

Of how many things are you thinking when you use THIS?
Of how many things are you thinking when you use THESE?
Are the things far away from you or near to you?

Of how many things are you thinking when you use THAT?
Of how many things are you thinking when you use THOSE?
Are the things far away from you or near to you?

Do you always say THOSE BOOKS, THOSE TREES, THOSE MOUNTAINS, when you are thinking of a number of things some distance from you?

LESSON XXXVI.

Don't and Doesn't.

1. Fanny doesn't know the answer.
2. My friends don't recognize me.
3. The pupils don't play all day.
4. Harry doesn't see us.

How many persons are spoken of in the first sentence? Do we use DON'T or DOESN'T?

How many persons are spoken of in the second sentence? Do we use DON'T or DOESN'T?

How is it in the third and fourth sentences?

When we are thinking of one person or thing and wish to express our thought, do we use DON'T or DOESN'T? When we are thinking of more than one person or thing and wish to express our thought, do we use DON'T or DOESN'T?

When do we use DON'T and when do we use DOESN'T?

WE USUALLY USE DON'T WHEN WE ARE THINKING ABOUT MORE THAN ONE OBJECT AND DOESN'T WHEN WE ARE THINKING ABOUT ONE OBJECT, BUT WHEN WE USE THE WORDS YOU OR I TO EXPRESS THAT ABOUT WHICH WE ARE THINKING, WE ALWAYS USE DON'T.

Written Review.

Copy the following sentences neatly and fill the blanks with DON'T or DOESN'T:

1. The man ——— know his own child.
2. My doll ——— close its eyes.
3. My dog ——— bite, sir!
4. They ——— know me.
5. The pens ——— write well.
6. The girls ——— like the shade.
7. The boat ——— rock much.
8. The girl ——— look happy.
9. My mother ——— like to have me cry.
10. The people ——— enjoy standing.

LESSON XXXVII.

May and Can.

1. May I see your book?
2. You may see my book.
3. Can I climb this fence?
4. You can climb the fence.

What privilege is asked for in the first sentence? What privilege is granted in the second sentence? Do we use **MAY** or **CAN** in these sentences?

Is any privilege asked for in the third sentence? Is any privilege granted in the fourth sentence? Do we use **MAY** or **CAN** in these sentences?

When do we use **MAY** and when do we use **CAN**?

Written Review.

Copy the following sentences neatly and fill the blanks with **MAY** or **CAN**:

1. — I have a drink?
2. — you lift this heavy book?
3. — I take your story-book home with me?
4. — we carry the pail of water?
5. James — throw the ball over the house.
6. They — remain all day.
7. He — see me in the morning.
8. The kite — be mended.
9. My mother — sing sweetly.
10. — one see a face in the moon?

LESSON XXXVIII.**I.**

Write three declarative sentences.

Write three interrogative sentences.

Write three imperative sentences.

Write three exclamatory sentences.

Be careful to use capitals and punctuation marks correctly.

II.

Write five names of persons.

Write three names of things.

Write five names of animals.

Write three names of rivers.

Write three names of cities.

Which of these names begin with capital letters? Point out the surnames. Point out the christian names.

III.

Write the following questions neatly and then write a truthful answer to each question, making each answer a complete statement:

1. Have you a watch?
2. Has your father a farm?
3. Will you lend me your bicycle?
4. Do you know any one by the name of Doe?
5. Do you see a palm?

IV.

Write sentences until you have used each one of the following words twice: IS, ARE, WAS, WERE, HE, HIM, I, ME, THEY, THEM, THIS, THAT, THESE, THOSE, DON'T, DOESN'T, MAY, CAN.

Make some of your sentences declarative, some interrogative, some imperative, and some exclamatory.

LESSON XXXIX.



THE PONY.

A Picture Study.

Tell all that you see in this picture. Name the pony and the boy. Is the woman the boy's mother? Has the boy ridden the pony often? How do you know? Perhaps the boy is afraid that he will fall. Perhaps his father is going to send the pony away.

Write as good a story as you can about this picture. Be careful to use capital letters and punctuation marks. Spell your words correctly.

LESSON XL.**A Rain Gauge.**

It is interesting to notice how much rain falls in a single shower or in the course of a week or month or year. A jar or can, the same size at top and bottom, set in an open space some distance from trees or buildings, will make a very good rain gauge.

Measure the depth of water carefully with a ruler soon after each shower and record it in the weather record. Pour out the water after you have measured it.

Add the measurements of all the showers for a month or a year to find the total rainfall for these periods.

Weather Record.

1902.		Temperature.		Wind.	Sky and Clouds.	Rain in inches.	Remarks.
		A. M.	P. M.				
Nov.	1	40	53	E.	Cirrus		Halo around Sun.
"	2	50	58	S. E.	Stratus	.11	
"	3	56	60	S.	Nimbus	1.24	First heavy rain since Sept. 6.
"	4	50	61	S. W.	Cir-str		
"	5	45	57	W.	Cumulus		
"	6	43	59	N. W.	Clear		

Make your weather record neat and at the close of each month, write a short paper, showing what kind of weather you have had. You might show in your paper the number of rainy days, bright days, lowest temperature, highest temperature, amount of rainfall, etc.

LESSON XLI.

Reproduction.

Study the following poem carefully. Study the difficult words until you have the complete thought.

Each of the groups of six lines in the poem is called a stanza.

Give the thought of the first stanza in your own words. Now write it in the best language you can use. Be careful to use capital letters and punctuation marks correctly.

Do the same with each stanza.

Four Little Sunbeams.

Four little sunbeams came earthward one day,
Shining and dancing along on their way,

Resolved that their course should be blest.
“Let us try,” they all whispered, “some kindness to do—
Not seek our own pleasure all the day through—
Then meet in the eve at the west.”

One sunbeam went in at an old cottage door,
And played hide-and-seek with a child on the floor,
Till baby laughed loud in his glee,
And chased with delight his strange playmate so bright,
The little hands grasping in vain for the light
That ever before them would flee.

One sunbeam crept to a couch where an invalid lay
And brought him a gleam of a sweet summer day,
 Its bird-song and beauty and bloom,
Till pain was forgotten and weary unrest ;
In fancy he roamed to the scenes he loved best,
 Far away from the dim, darkened room.

One stole to the heart of a flower that was sad,
And loved and caressed her until she was glad,
 And lifted her white face again.
For love brings content to the lowliest lot,
And finds something sweet in the dreariest spot,
 And lightens all labor and pain.

And one, where a little blind girl sat alone,
Not sharing the mirth of her playfellows, shone
 On hands that were folded and pale ;
Then kissed the poor eyes that had never known sight,
That had never gazed on the beautiful light,
 Till angels had lifted the veil.

At last, when the shadows of evening were falling,
And the sun, their great father, his children was calling,
 Four sunbeams sped into the west.
All said, "We have found that in seeking the pleasure
Of others we've filled to the full our own measure."
 Then softly they sank to their rest.

LESSON XLII.

Copy Work.

Read the following story carefully and then copy it neatly:

The Fox and the Duck.

A duck was one day swimming on a pond. A fox lived in the woods near the pond. He saw the duck and wanted her badly for his dinner.

The fox tried to entice the duck to the shore. But she understood his cunning and swam far out into the center of the pond. He tried many times. Then he grew angry and went away.

LESSON XLIII.

The Word Write.

1. The boys write to their mother every week.
2. They wrote twice last week.

3. They have written only once this week.

Who are spoken of in all three sentences? What is it that the sentences say they do? What word expresses that act in the first sentence? What word expresses the act in the second sentence? What word expresses the act in the third sentence?

Are the words, WRITE, WROTE, and WRITTEN different words or are they only different forms of the same word? Do they express the same act or a different act?

THE WORDS, WROTE AND WRITTEN, ARE ONLY DIFFERENT FORMS OF THE WORD WRITE.

Written Review.

Copy these sentences neatly:

1. The pen writes well.
2. The children write in the morning.
3. Can you write rapidly?
4. The girls wrote all morning.
5. The clerk has written the letter.

LESSON XLIV.

***List of Words Like Write.**

Each of the words in the following list is like WRITE. Each one has three forms and each form expresses the same act. You must learn the three forms for each word. Afterwards you will learn how to use them.

* To the Teacher.—Children should not be required to learn this list continuously. Let them learn three or four verbs each week. Select from the list those which are most frequently used and learn those first.

Present.	Past.	Past Participle.
Abide	Abode	Abode
awake	awoke	awaked
beat	beat	beaten
begin	began	begun
bend	bent	bent
bid	bade	bidden
bind	bound	bound
bite	bit	bitten
blow	blew	blown
break	broke	broken
bring	brought	brought
burst	burst	burst
buy	bought	bought
catch	caught	caught
choose	chose	chosen
come	came	come
do	did	done
draw	drew	drawn
dream	dreamt	dreamt
drink	drank	drunk
drive	drove	driven
eat	ate	eaten
fall	fell	fallen
fly	flew	flown
forsake	forsook	forsaken
freeze	froze	frozen
give	gave	given
go	went	gone
grow	grew	grown
have	had	had
hear	heard	heard
hide	hid	hidden
know	knew	known
lay	laid	laid
lend	lent	lent
lie	lay	lain
lose	lost	lost

ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
see	saw	seen
sell	sold	sold
send	sent	sent
shine	shone	shone
shoe	shod	shod
show	showed	shown
sing	sang	sung
sink	sank	sunk
sit	sat	sat
slay	slew	slain
smite	smote	smitten
sow	sowed	sown
speak	spoke	spoken
spring	sprang	sprung
stand	stood	stood
stay	staid	staid
steal	stole	stolen
sling	slung	slung
swim	swam	swum
swing	swung	swung
take	took	taken
teach	taught	taught
tear	tore	torn
throw	threw	thrown
wear	wore	worn
weep	wept	wept
win	won	won
wind	wound	wound
wring	wrung	wrung
write	wrote	written

LESSON XLV.

How to use the Three Forms of See.

1. I see the picture now.
2. I saw the picture yesterday.
3. I have seen the picture often.

What is the object spoken of in each sentence? What act is performed by that object?

The first sentence shows that the act of *seeing* is performed at what time? What word in the sentence shows you that?

The second sentence shows that the act of *seeing* was performed at what time? What word in the sentence shows you that?

Point out the form of this same word used in the third sentence. What word, not used in the first and second sentences, is used with the form of the word *see* in the third sentence? .

When do we use each form of the word see?

WE USE THE FIRST FORM, SEE, OR SEES, WHEN WE WISH TO EXPRESS AN ACT IN THE PRESENT TIME. WE USE THE SECOND FORM, SAW, WHEN WE WISH TO EXPRESS AN ACT AS OCCURRING IN THE PAST TIME. WHENEVER WE WISH TO USE HAVE, HAS, OR HAD WITH A FORM OF THIS WORD, WE MUST USE THE THIRD FORM *seen*; thus,—

1. I see my kite now.
2. He sees his friend now.
3. I saw my brother yesterday.
4. He saw Italy last year.
5. They have seen London.
6. I have seen Paris.

7. He has seen New York.
8. James had seen the vessel.

LESSON XLVI.

How to use the Three Forms of Any of These Words.

1. James knows his lesson to-day.
2. They knew their history yesterday.
3. Jane has known her geography every day this term.

What word is used in each sentence? Give the three forms of it. At what time are we thinking of the act of *knowing* in the first sentence? At what time are we thinking of the act of *knowing* in the second sentence? What word do we use with the form of this word in the third sentence?

Is this like the word, *see*, or different from it? Notice this same kind of word in the following sentences:

1. I sit in my chair now.
2. I sat under a tree last summer.
3. I have sat on that veranda many times.
4. James rides his pony.
5. Harry rode his wheel to town.
6. They have ridden past our house often.

Is what you learned about the word, *see*, in Lesson XLV, true of all these words?

LESSON XLVII.

Written Exercise.

Copy the following sentences and fill the blanks with the proper forms of any of the words in the list, Lesson XLIV. Omit the word, *it*, if necessary in putting in the forms of the word:

1. I ——— it now.
2. I ——— it a week ago.
3. I have ——— it lately.
4. He ——— it now.
5. He ——— it a week ago.
6. He has ——— it lately.
7. They may ——— to-day.
8. They ——— yesterday.
9. They had ——— before you came.

LESSON XLVIII.

Irregular Verbs.

Write answers to the following questions. Make each answer a complete statement:

1. Do you ride to church on Sunday?
2. Did you ride on the street car yesterday?
3. Did you ever ride on a street car?
4. Did you ride when you went to the picnic?
5. Did you ever ride a pony?
6. Do you go to singing school?
7. Did you go to the ball game yesterday?
8. Did you ever go to a show?

LESSON XLIX.

Oral Review of Irregular Verbs.

Teacher (breaking a piece of crayon) :

1. What do I do?
2. What did I do?
3. What have I done?

Teacher (writing on the board):

1. What do I do?
2. What did I do?
3. What have I done?

Teacher: Sitting in chair, beating the table, beginning to talk, bending a stick, eating an apple, letting the eraser fall, ringing a bell, hanging a hat on the peg, taking a drink of water, shaking a bottle, tearing a piece of paper, etc.

LESSON L.

Condensation.

Set a tincup of cold water in the room. If ice can be obtained a lump of it may be put into the water. Notice what occurs on the outside of the cup.

Where do the drops of water that gather on the cup come from? Can you see the water in the air? Why can you not see it? It is in the form of vapor.

What do we call the process or act of turning liquids to vapor? What causes the water to turn into vapor? What causes the vapor to turn into water?

This change of vapor into water is called condensation. How are clouds, rain, snow, dew and fog formed?

Write a short paper answering the questions asked in this lesson and telling all you know about *condensation*.

Be careful to use capital letters and punctuation marks correctly and to spell your words correctly.

LESSON LI.

Lie and Lay.

Copy the following sentences and fill the blanks with the proper forms of LIE and LAY:

1. He —— down to rest.
2. The cows —— down at night.
3. James —— the book on the table and —— down to rest.
4. He had —— down to rest.
5. He had —— the book on the table.
6. He has —— the book on the table.
7. I will —— on the couch.
8. I will —— my pen down.
9. I have —— my pen down.
10. A man is —— on the porch.

LESSON LII.

Sit and Set.

Copy the following sentences and fill the blanks with the proper forms of **SIT** and **SET**:

1. The boy —— erect.
2. I have —— up a long time.
3. —— the lamp on the table and —— by me.
4. James —— for his picture yesterday.
5. I can —— on my pony.
6. The baby —— alone for an hour.
7. He has —— alone to-day.
8. The child has —— the lamp on the table.
9. My mother —— the cup on the stand.
10. My sister has —— there for an hour.

LESSON LIII.

Teach and Learn.

1. My sister teaches children music.
2. The child learns to sing.

3. I can teach you to swim.
4. You can learn to swim in three weeks.
5. He taught me my music.
6. She has taught me to spell.
7. The boy learned his lesson.
8. Charles has learned rapidly this year.

In the first sentence, who does the *teaching*? Who does the *learning*? How is it in the third sentence? How is it in the fifth sentence? How is it in the sixth sentence?

In the second sentence, who does the *learning*? How is it in the fourth sentence? How is it in the seventh sentence? How is it in the eighth sentence? Do these sentences tell who does the *teaching*?

When the sentence shows who does the *teaching* and who does the *learning*, which word do you use, TEACH or LEARN? When the sentence shows only who does the *learning*, which word do you use?

Do you TEACH a boy to play marbles or do you LEARN him to play marbles?

WE CAN NOT LEARN ANOTHER ANYTHING. PEOPLE MUST LEARN FOR THEMSELVES. WE CAN TEACH THEM.

LESSON LIV.

Written Review of Teach and Learn.

Copy the following sentences neatly and fill the blanks with the proper forms of TEACH and LEARN:

1. I can — my lesson.
2. Will you — me to play golf?
3. Can I — it rapidly?
4. I can not — my arithmetic.

5. James —— me to skate last winter.
6. Have you —— to skate?
7. Mary —— language rapidly.
8. Charles —— to swim in two weeks.
9. The child has —— to obey his mother.
10. She has —— school here for three years.

LESSON LV.

Reproduction.

Study this poem carefully to see if you understand it. Study difficult expressions in it until you understand the meaning of all the words. Read some other poems from this same author. Find out some things about her life.

Tell the story of this poem in your own words. Write it neatly, using just the best language you can.

Our Heroes.

Here's a hand to the boy who has courage
To do what he knows to be right;
When he falls in the way of temptation
He has a hard battle to fight.
Who strives against self and his comrades,
Will find a most powerful foe;
All honor to him if he conquers,
A cheer for the boy who says "No!"

There's many a battle fought daily
The world knows nothing about;
There's many a brave little soldier
Whose strength puts a legion to rout.

And he who fights sin single-handed
Is more of a hero, I say,
Than he who leads soldiers to battle,
And conquers by arms in the fray.

Be steadfast, my boy, when you're tempted,
To do what you know to be right;
Stand firm by the colors of manhood;
And you will o'ercome in the fight.
"The right," be your battle-cry ever
In waging the warfare of life;
And God, who knows who are the heroes,
Will give you the strength for the strife.

Phoebe Cary.

LESSON LVI.

A Picture Study.

What are these little animals in the picture? Did you ever see any running wild? Where do they live? What do they eat? Do they make nice pets? How must they be kept and cared for?

Write something interesting about squirrels. Write as neatly and carefully as you can.



A PIPER AND A PAIR OF NUT CRACKERS.—Landseer.

LESSON LVII.**Pronunciation.**

Learn to speak your words plainly. Copy the following words neatly in two columns just as they are in this lesson. Now pronounce them distinctly, giving one in the first column and then one in the second column, until all are pronounced. See if you can distinguish clearly between the word in the first column and the word just opposite it in the second column:

I.	II.	I.	II.
For	far	Calm	Can
care	car	palm	pan
farther	further	grass	gas
tune	soon	pass	passion
brother	bother	rude	rood
other	over	sirup	surprise
mother	mower	leisure	leather

LESSON LVIII.**Evaporation.**

Set a shallow pan of water in the sun. Notice what occurs.

Observe a pool or small pond of water immediately after a rain and for a few days afterwards. What becomes of the water? What makes it dry up? What becomes of the water when it dries up?

Where does rain come from? How does the water get up above the earth so as to fall as rain?

Can you tell what change occurs in water when it is

heated? What becomes of water that is boiled? Of the water in clothing when hung out to dry?

It is turned into vapor and floats away in the air. What is the meaning of the word evaporation?

Write a short paper, answering the questions asked in this lesson, and explaining just as clearly as you can what is meant by *evaporation*.

LESSON LIX.

*Guessing Animals.

Oral.

I am thinking of an animal. It is not so large as a dog. It lives about the house. It has four soft paws. It likes to lie by the fire. It can go about without making any noise. It catches mice and its fur is soft and warm.

Can you guess the name of the animal? Tell something more about it. Have you one at home?

Written.

Did you ever see a cat catch a mouse? Write a little story and tell just how a cat catches a mouse. Does she sit still and watch for it? How does she look then? When the mouse comes out, what does she do? Does she catch it with her teeth or her paws? Does she kill it right away?

Can you draw a picture of a cat?

* To the Teacher.—Try to have something new to present concerning each animal, bird, etc., taken up. Excellent material for this work may be found in the animal stories of Ernest Seton Thompson, W. D. Long, Barton W. Evermann, etc.

LESSON LX.**Guessing Animals.****Oral.**

The teacher thinks of some animal but does not give its name. Now you may ask her questions about it to see if you can guess it; as,—Where does it live? Is it large or small? What does it eat? How many feet has it? Has it fur or hair? Does it climb trees? Does it crack nuts? Is it good for food?

Written.

Tell something more about this animal. Ask the teacher if she knows something about this animal, which no one has given.

Write a story about this animal telling all you have learned about it. Be careful to use capital letters and punctuation marks properly.

Make a picture of the animal.

LESSON LXI.**Guessing Animals.****Oral.**

Some pupil in the class thinks of some animal, but does not give its name. The other pupils and the teacher now ask him or her questions to see if they can guess it.

Tell all you know about this animal. Ask the teacher to tell you something new about it.

Written.

Write an interesting story about this animal telling what you have learned about it. Use the very best language you can. Use a capital letter at the beginning of each sentence, and be careful to use the right kind of mark at the close of the sentence. Write as neatly as you can.

Draw a picture of this animal.

LESSON LXII.

Guessing Birds.

Exercises similar to those outlined in the preceding lessons, with birds for subjects.

LESSON LXIII.

Guessing Other Things.

Guessing other things, flowers, fruits, minerals, cities, countries, etc. Work out the subject orally and then, write the story as in the preceding lessons.



LITTLE RED RIDING HOOD.

LESSON LXIV.

A Picture Study.

Do you know the story of Little Red Riding Hood? If you have never heard it, have your teacher or some member of the class tell it or read it.

Now you may write the story in your own words. Write as carefully as you can. Be careful in the use of capital letters and punctuation marks. Spell your words correctly.

LESSON LXV.

Reproduction.

Study the following poem carefully to see if you can get the meaning of it. Study difficult expressions in it until you understand every word. Can you see a picture in the first stanza? Describe the picture which you see when you read the second stanza.

Write the story in your own words, using the very best language you can.

Compare and contrast your story with the poem.

Little Kindnesses.

If you were toiling up a weary hill,
Bearing a load beyond your strength to bear,
Straining each nerve untiringly, and still
Stumbling and losing foothold here and there,
And each one passing by would do so much
As give one upward lift and go their way,
Would not the slight reiterated touch
Of help and kindness lighten all the day?

If you were breasting a keen wind, which tossed
And buffeted and chilled you as you strove,
Till, baffled and bewildered quite, you lost
The power to see the way, and aim and move,
And one, if only for a moment's space,
Gave you shelter from the bitter blast,

Would you not find it easier to face
The storm again when the brief rest was past?

There is no little and there is no much:
We weigh and measure and define in vain.
A look, a word, a light responsive touch
Can be the ministers of joy to pain.
A man can die of hunger walled in gold.
A crumb may quicken hope to stronger breath,
And every day we give or we withhold
Some little thing which tells for life or death.
—*Susan Coolidge.*

LESSON LXVI.

*Use of Dictionary.

Find in your dictionaries the word, *Composition*. How many syllables has it? How can you tell? What does the little mark over the third syllable mean? What is the sound of *i* in the third syllable? How can you tell?

How many definitions are given for the word? Use the word in a sentence in which it has the first meaning. Use it in a sentence in which it has the second meaning, etc.

What do the italicized words in brackets mean? From what language is the word derived? From what does the first part of the word come? What does it mean? From what does the second part of the word come? What is its

* To the Teacher.—When children begin to use the dictionary, they may be asked for simple points, such as, spelling, number of syllables, accent, pronunciation. Then as they advance, the more difficult points, such as, different meanings and derivation, may be learned. Each child should have a dictionary at the beginning of the third year.

meaning? From what does the third part of the word come? What is its meaning?

Put the meanings of these parts together. What is the original meaning of the word?

LESSON LXVII.

Proper Names in the Dictionary.

Learn where in your dictionaries to find names of historical characters, christian names of men and women, geographical names, names from the Bible, words and phrases from foreign languages, abbreviations, etc.

See if you can find the following: *Ariadne, Kongo, Froebel, Ismael, Menelaus, Olive, dictum, LL. B.*

Spell each of these words. Can you tell how they are pronounced?

LESSON LXVIII.

*List of Words.

Here is a list of common words, often misspelled and mispronounced. If you will begin when you enter the third grade with the easiest of these words and learn ten of them each week, by the time you get up to the seventh grade, you will know the entire list. They may all be found in your dictionary and mastered as indicated in the preceding lessons. If you will do this, you will then know and be able to use 1,500 words.

* To the Teacher.—These words are arranged alphabetically but the easier and more common words of the list should be selected and learned first in the lower grades, leaving the more difficult until the higher grades are reached.

Abatis	alternately	aspirant	bitten
abdomen	amateur	associate	blazon
Abel	ambuscade	asthma	blithe
ablegate	amenable	audacious	bob
absolve	amenity	aunt	bomb
abstruse	American	auxiliary	born
accented	amour	awaken	<i>bona fide</i>
acclimated	analogous	axil	Boston
acoustics	annihilate	aye	botch
acumen	ant	azure	bought
adagio	aorta	bacon	bouquet
adjective	apotheosis	bade	bourne
adept	Appalachian	balm	bravado
Adonis	apparatus	balmoral	bravo
adhesion	apparel	balustrade	brazen
admiralty	apparent	banana	broken
adverse	apprentice	banquet	brooch
advertise	apricot	barren	bronchitis
adversely	<i>a priori</i>	basin	buoy
aerial	apropos	Bastile	burden
aeriform	aquatic	bastion	Burgundy
aeronaut	aquiline	baths	burlesque
again	Arab	beacon	bushel
aged	arbitrarily	bear	bulk
alarum	archangel	beckon	button
alas	archbishop	behemoth	cabal
<i>alias</i>	archipelago	<i>belles-lettres</i>	caldron
<i>alibi</i>	architect	bellow	calm
alkali	arctic	beneficent	camellia
<i>allegro</i>	are	benison	cancer
Allen	area	benzine	canine
alley	arisen	bequeath	cañon
ally	aroma	bestial	caprice
almond	armistice	bevel	captain
almoner	arsenic	bicycle	carat
alms	artificer	bidden	carbine
altercation	Asia	bifurcated	carmine
alternate	Asiatic	biology	carotid

cassimere	coadjutor	coral	debauchee
castanet	cobweb	cored	<i>debris</i>
catalpa	codicil	cord	<i>debut</i>
caught	coffin	corse	decade
cause	cohesion	corridor	decision
cavil	collision	corpuscle	decorous
cawed	column	coterie	depot
cayenne	combatant	cotton	delusion
celibacy	commune	courier	defalcate
chaldron	<i>commune</i>	course	deficit
channel	communism	courtesy	demagoguery
chapel	communist	cousin	demise
chaperon	compeer	covey	demoniac
chaotic	complacent	covetous	designate
<i>charivari</i>	complaisance	cowardice	desist
chary	complex	craunch	despicable
chasten	compound	craven	dessert
chastisement	comrade	creek	desultory
<i>chateau</i>	concord	crimson	devil
chattel	concourse	criterion	<i>diastole</i>
cherubim	conclusion	critique	dictionary
chicken	concrete	crochet	didactic
chimera	conduit	croquet	diffuse
chidden	conger	croquette	digest
chlorine	congress	culinary	dilate
Chinese	confident	cupola	diocesan
chosen	conjure	curator	disarm
cinchona	conscientious	czar	disaster
clandestine	constitution	damning	discern
clangor	construe	damson	disdain
clematis	consummate	Danish	disease
climatic	contour	dare	dishonest
chyle	contrary	daub	dishonor
chyme	contrarily	daughter	dismal
citadel	contumely	daunt	disown
civil	convergent	deacon	dissolve
clothes	conversely	deaf	divide
cloths	coquetry	deaths	division

docile	expose	fallen	finance
dog	<i>exposé</i>	fatigue	financial
dollar	expulsion	faucet	<i>finis</i>
doth	exquisite	favorite	florid
dreary	extant	fawned	florin
drivel	extempore	February	fluent
driven	extol	fetid	fraternize
duel	exuberant	fifth	franchise
duty	exude	fissure	frontal
divan	eyry	flannel	fricassee
diverse	easel	fiare	frontispiece
diversion	eaten	flaunt	fugue
doughty	e'er	florist	fulsome
drought	eleven	fog	gaberdine
drouth	Ellen	for	Gallic
dual	eminent	forage	gallant
dynamite	engine	forehead	gamut
dysentery	ere	foreign	gangrene
dyspepsia	err	forest	gaol
eclat	erring	forge	garrison
encore	ermine	forsaken	garrulous
enervate	error	fortnight	gaseous
<i>ennui</i>	etiquette	forward	gasometer
epiphany	even	fought	gaunt
epizootic	evil	four	gauntlet
epizooty	exalt	frequent	gecko
epoch	examine	frozen	genius
equation	excursion	fruit	gewgaw
erudition	exhaust	funnel	gibber
exaggerate	exhibit	façade	gibberish
exclusion	exile	facet	gibbous
executive	exist	facial	giblets
exhale	expulsion	falchion	gimbals
exegesis	explosion	fatality	gist
exonerate	extra	feline	gladiolus
exotic	extraordinary	<i>fête</i>	gluten
exorbitant	fair	fetich	goal
exponent	falcon	<i>finale</i>	gout

grievous	haughty	imminent	influence
groat	haunch	immobile	irritate
grovel	haunt	implacable	invasion
guillotine	haven	inchoate	inure
gall	hazel	interesting	indict
gap	heaths	Indian	isolation
gape	hearths	immersion	isothermal
garden	heaven	industry	jauntily
gas	Helen	inquiry	jacobin
gaudy	hereditary	italic	javelin
general	heroine	incisive	joust
genuine	hidden	incisor	jugular
geyser	hog	incomparable	jaguar
given	homage	incursion	jaundice
gladden	horizon	indefatigable	jog
glutton	horrid	indisputable	juvenile
gnawed	horror	inexhaustible	justifiable
God	hot	inexorable	kaleidoscope
goddess	hovel	inimical	kitchen
golden	humble	inimitable	kennel
gondola	hurrah	insidious	kernel
gooseberry	hyphen	institute	laden
gospel	harass	instinct	lair
granary	heinous	integral	lamentable
gratis	hirsute	interlocutor	lapel
gravel	homeopathy	intrigue	laths
graven	homogeneous	intrusive	Latin
grease	hostage	intuitive	launch
grimace	hydropathy	iron-monger	laundry
grimy	hymning	irony	laurel
grisly	hypocrisy	irreconcilable	laws
gristly	ichthyology	irrefragable	leaden
grovel	iconoclast	irremediable	learned
hair	idea	irreparable	legislature
half	idle	irrevocable	lichen
halibut	idol	iridescent	lithe
happen	idyl	isochronal	legislative
harden	ignoramus	isolate	lunacy

loathe	medicine	menagerie	nomenclature
loath	mensuration	manganese	<i>nonchalance</i>
leisure	mercantile	mausoleum	nonpareil
length	metal	marigold	notoriety
lengthen	mettle	maritime	nuptial
lenient	miracle	martinet	nape
leper	miscellany	mauve	nestle
lentil	mischief	medicative	neuter
lesson	mischievous	medicinal	neuralgia
level	missile	mediocre	new
libel	mission	memoir	newspaper
licorice	mitten	mesdames	niche
lief	model	Messieurs	nickel
linden	moral	metallurgy	nuisance
linen	morn	metamorphosis	numeral
location	morsel	mirage	oakum
lord	mortal	misconstrue	oasis
lower	moths	misprision	oaths
lowered	mountain	mobile	obedience
lucid	mountainous	mistletoe	obstacle
luxurious	mourn	mobilize	of
lyceum	mouths	moccasin	off
Mabel	mucilage	molecule	offal
madden	museum	monad	offer
magazine	mussel	mongrel	office
mamma	mutton	muscovy	often
maintenance	myths	mustache	on
mansion	machinations	mythology	once
mantel	maelstrom	naiad	open
marvel	Magna Charta	natal	opponent
matin	magnesia	native	or
matron	malcontent	naturalization	oracae
matronly	mall	necessarily	oral
masculine	mandarin	negligee	ore
mason	<i>mandamus</i>	nepotism	orange
massacre	manage	neutral	orang-outang
massacred	menage	noisome	origin
measure	manes	nomad	ornament

orthoepy	permanent	palmated	porcelain
ought	peril	palmer	physiognomy
obligatory	person	pancreas	piazza
obsequies	personal	panegyric	precedence
obtrusive	philosophy	papaw	precedent
Odyssey	pistil	papyrus	precocious
omen	plait	pariah	precocity
onyx	plateau	parietal	predicate
opportune	plover	Parisian	prescience
orchestra	poem	parquet	prescient
ordeal	poison	pedagogical	presentiment
ordinarily	police	pedagogy	presentment
organization	pollen	parochial	preventive
orgies	polygon	parotid	<i>prima donna</i>
orifice	pommel	parterre	<i>prima facie</i>
ornate	poniard	pathos	primeval
orotund	porpoise	peduncle	pristine
oxide	portion	pentagon	privative
ozone	portrait	peony	probity
pair	prairie	peradventure	profuse
palm	prayer	peremptorily	prolix
pancake	precise	perfidious	prologue
panel	precisely	persistent	prophecy
pantomime	pretense	personage	prophecy
papa	pretty	personate	proptiation
parasol	primary	persuasive	<i>protégé</i>
parcel	prison	petit	psalter
pardon	process	philanthropy	pseudo
paregoric	produce	Philistine	Psyche
parent	progress	philology	pylorus
parson	project	pique	pyramidal
patent	pronunciation	pharmaceutic	pyrites
paths	proven	plagiarism	python
participle	pumpkin	placard	quadruple
patriot	psalm	plebeian	qualms
patriotism	psalmody	plenary	quarantine
patron	put	poignant	quash
patronage	pall-mall	polonaise	querulous

quota	reconnaissance	sardine	specious
quotient	reconnoiter	sarsaparilla	spherule
question	recreation	satire	spoliation
quinine	refutable	satirist	squalid
raisin	<i>regimé</i>	Saturn	squalor
rare	raven	satyr	strophe
ravel	recourse	<i>savant</i>	stupendous
ravine	remediable	scald	sublimate
real	rendezvous	scalene	sublunary
really	reprint	scallop	subpcena
reason	researches	schism	subtile
rebel	resignation	sciatica	subtle
recess	reservoir	scrivener	succumb
reckon	resource	scrupulous	suffice
refuse	respirable	seance	sumac
reptile	resume	sedentary	supine
resin	<i>resumé</i>	semester	suture
resource	veille	seneschal	<i>syncope</i>
retail	revel	senile	synchronous
ridden	revelry	seppulture	systole
ripen	reverie	seraph	sacrament
rise	revocable	serpentine	sadden
risen	robust	shrew	sagacious
robust	role	shrine	salmon
romance	rowen	sice	salve
rob	sabaoth	siesta	satin
roof	sacrifice	silhouette	saunter
rook	sacrilege	simony	season
rot	sacrilegious	simoon	secretary
route	<i>salaam</i>	simultaneous	senna
routine	salic	sinecure	scoff
rule	saline	slough	scold
raillery	<i>salon</i>	sobriety	scourge
rapine	salutary	<i>sobriquet</i>	servile
ratiocination	salver	soiree	seven
rational	Sapphic	sojourn	sewer
rationale	sanguine	soughing	shaken
recitative	Saracen	souvenir	sheaths

shekel	subject	travel	tyrannic
shovel	suggest	traverse	unique
shrank	suit	treason	unison
shriek	suite	tripod	unnecessarily
shrivel	sudden	trophy	Uranus
shroud	sullen	trough	usage
shrub	superior	tune	usurp
shrug	supple	tyranny	usurious
silken	survey	tabernacle	undress
similar	swarthy	tambourine	uncle
sirup	swear	tapestry	vaccine
skeleton	swivel	tapis	vagary
slidden	swollen	tenacious	variegated
slabber	taken	tenet	vehement
slobber	talc	Teutonic	venial
snivel	talk	<i>tête-à-tête</i>	veracious
society	tarpaulin	tiara	vicar
soft	taught	tirade	<i>vice</i>
solemn	tassel	tontine	vignette
solution	theater	tortoise	virago
soot	their	tournament	virtue
sought	theories	traduce	virulent
sovereign	thither	trachea	vizier
spavin	thought	transition	valise
spherical	threshold	tribune	vessel
spinach	tinsel	<i>trichina</i>	vary
spionage	tiny	trilobite	venison
spoken	tobacco	tripod	victuals
spoon	tomato	troche	vigil
stare	took	trochee	violent
stolen	torrid	troth	visor
stomacher	toward	trow	voyage
strength	towel	troubadour	waken
strengthen	trance	<i>trousseau</i>	wan
stricken	tranquil	truculent	want
striven	tranquillity	turgid	was
student	transaction	tympanum	water
stupid	transparent	typhus	war

warm	wont	woven	waft
weapon	won't	wrath	Wallachian
wear	woman	wreaths	yacht
weasel	women	wristband	yolk
weevil	wooden	written	youths
were	woolen	wrong	zebra
what	won	wrought	zoology
where	wore	warden	Zouave
widen	worn	wiseacre	
with	worsted	wady	

LESSON LXIX.**Winds**

Winds are caused by heavy, dense air moving toward regions of lighter and less dense air.

On most days you can easily tell the direction of the wind by being out in it. Notice also the direction it carries the smoke from a tall chimney. Observe a weather vane which is sometimes to be seen on a church spire.

What is the direction of the wind to-day? Is it a gentle or strong wind? Is it a cold or warm wind?

What winds are usually cold? Warm? What winds often bring rain? Clear sky?

Notice and state some of the effects of winds. State some work done by the wind.

Notice the direction and force of the wind each day for a month and write it in the proper column in the weather record.

The boys may make a vane or weathercock and put it in a place exposed to the wind.

If the school officers put lightning rods on the building, a vane should be placed on one of them.

After you have observed the wind for a month, write a

paper answering the questions in this lesson and giving the results of your observations.

LESSON LXX.

The Word I.

1. Clayton Brown is my name.
2. I go to school.
3. Richard Brown and I are brothers.
4. Richard is older than I.

What name do you find in the first sentence? With what kind of letter does the name *Clayton* begin? What do you call this name of a person? What is Clayton's last name? With what kind of letter does it begin? What do we call the last name of a person?

When you speak of yourself, what word do you usually use instead of your own name?

Who is speaking in all these sentences? What word is used instead of Clayton's name in the other three sentences? What kind of letter is *I* in these sentences?

When you write your name, with what kind of a letter should you begin each word in it? When you write the word, *I*, what kind of letter should you use?

Copy the following sentences:

My name is Henry Carvel.

I have a pony and a cart.

I drive in the country.

My sister rides with me.

LESSON LXXI.**Written Exercise.**

Write answers to the following questions and make each answer a complete statement:

What is your name? Where do you live? What is the name of the school which you attend? How old are you? In what class are you? Can you read? Do you like stories?

LESSON LXXII.**Written Review.**

Write your father's name, your mother's name, your own name.

Write the name of the town in which you live or the post office at which you receive your mail, the name of the county and township in which you live, the name of the state.

Write the name of the largest city which you have ever seen. Write two facts which you remember about it.

LESSON LXXIII.**Mr. and Mrs.**

1. Mister Bird was much pleased with his present from Mistress Bird.

What man is spoken of in this sentence? What woman is spoken of? What words show you this? Why do we use these words before the surname?

Instead of writing these words in full, we usually write them thus: MR. MRS. (*misses*). If you were to speak to Mr. Long's wife, what would you call her? How is *Mrs.* pronounced?

Before what kind of name will you use *Mr.*, *Mrs.*, *Miss*?

We use *Mr.*, *Mrs.*, and *Miss* before the names of men and women as a mark of respect.

Give the two words of which *Mr.* and *Mrs.* are shortened forms. What letters are used instead of the word *Mister*? What letters are used instead of the word *Mistress*? What mark is always placed after each?

THE SHORTENED FORM OF A WORD IS CALLED AN ABBREVIATION AND SHOULD ALWAYS BE FOLLOWED BY A PERIOD.

LESSON LXXIV.

A Picture Story.



A STRANGER.

What kind of house do you see in the picture? What kind of animal is looking out at the door? What are those animals

on the outside? Do dogs like foxes? Are these dogs young or old? What can a fox be doing in the dog-house?

Write as interesting a story as you can suggested by this picture.

LESSON LXXV.

Initials.

Lewis Martin Troth. L. M. Troth. •

Harry Seton Walsh. Harry S. Walsh.

Read the first name. Now read the name opposite it. Are they the names of the same person or different persons?

Sometimes instead of writing the given or Christian name, we use only the first letter of the name; thus,—*William Ray Jump* or *William R. Jump* or *W. R. Jump*.

Write your name, using only the first letter of your Christian name. Write your father's name so. What kind of mark is used after each letter?

WE CALL THE LETTERS USED INSTEAD OF CHRISTIAN NAMES INITIALS AND EACH INITIAL SHOULD ALWAYS BE FOLLOWED BY A PERIOD.

Written Exercise.

Copy the following names. Write them, using one initial with each name. Write them, using both initials with each name. Write them, using the proper abbreviation before each:

Thomas Buchanan Read
George Payne Quackenbos
William Hickling Prescott
James Cowles Prichard
Dinah Maria Mulock

George Perkins Marsh
Elizabeth Barrett Browning
William Cullen Bryant
John Quincy Adams
Charles Dudley Warner.

LESSON LXXVI.

Dictation Exercise.

1. Mr. Bryce is our nearest neighbor.
2. Mr. and Mrs. Bryce are our best friends.
3. Mr. Henry I. Rice is a lawyer.
4. Mr. C. E. Cole is our teacher.
5. Mrs. Harriet Beecher Stowe wrote Uncle Tom's Cabin.

LESSON LXXVII.

Days of the Week.

Write the names of the days of the week, beginning with the first day. How many are there? With what kind of letter do you begin each one?

Write a sentence for each day in the week, telling something which happened on that day.

Copy the following sentences and fill the blanks with the names of the days of the week:

1. *The first day of the week is ____.*
2. *The second day of the week is ____.*
3. *The third day of the week is ____.*
4. *____ is the fourth day of the week.*
5. *____ is the fifth day of the week.*
6. *Is ____ the sixth day of the week?*
7. *Is ____ the seventh day of the week?*

Sometimes we use the following abbreviations for the days of the week. Copy them and learn them:

Sunday Sun.

Monday Mon.

Thursday Thurs.

Tuesday Tues.

Friday Fri.

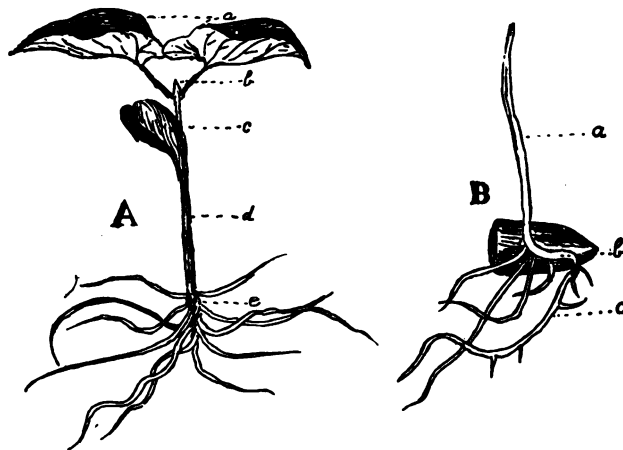
Wednesday Wed.

Saturday Sat.

Do you know another name for Sunday? Why does that day have two names?

LESSON LXXVIII.

Germination of Seeds.



A. Bean, a, First pair leaves; b, Terminal bud; c, Cotyledons; d, Radicle; e, Fibrous roots.

B. Corn, a, Plumule; b, Radicle; c, Primary root.

Plant some beans and grains of corn in a box or bed of earth. Keep the earth warm and moist. In a few days the seeds may be dug up at one end of the bed.

Notice the little sprouts, stem and root, putting out.

Notice the stem growing longer and soon putting out leaves.

Notice the roots dividing and extending themselves.

What do you think the roots do for the plant? The stem?
The leaves?

The most of the bean or grain of corn is the food supply of the young plant while it is getting a start.

Write a short paper telling what you have learned about how plants begin to grow.

LESSON LXXIX.

***Biographies of Great Men.**

There was a great man born in 1809. He was the sixteenth president of the United States and was assassinated in Washington City in 1865.

See if you can find out this great man's name. Tell as many things as you can about his life, his boyhood, what he did.

Written Exercise.

Write answers to the following questions. Make each answer a complete statement:

1. What is this great man's name?
2. Where was he born?
3. When was he born?
4. Name the different places in which he lived.
5. When was he elected president?
6. What did he do for the colored people?
7. When was he assassinated?
8. What do people think of him now?

*To the teacher.—By some such plan as is here indicated, the pupils may be interested in many great statesmen, poets, artists, teachers, reformers, etc.

LESSON LXXX.**A Great Poet.**

A great poet was born in 1807. He died in 1882. He lived in Cambridge, Massachusetts. He was a professor in Harvard University. One of his most beautiful poems is called *Evangeline*.

See if you can find out this great poet's name. Tell some things about his life. Name some of his other poems. Have you read any of them?

Written Exercise,

Write answers to the following questions. Make each answer a complete statement:

1. What is this great poet's name?
2. Where was he born?
3. When was he born?
4. Tell something about his life.
5. What did he do for children?
6. What do children think of him?
7. Name three poems which he has written.
8. How old was he when he died?

LESSON LXXXI.**Has and Have.**

1. The cat has a mouse.
2. Cats have sharp claws.
3. A horse has great strength.
4. Horses have great fear of wild animals.
5. You have an interesting book, May.
6. You have a vacation now, children.

How many things are spoken of in the first and third sentences? Do we use HAS or HAVE? How many things are spoken of in the second and fourth sentences? Do we use HAS or HAVE?

When do we use HAS and when do we use HAVE?

How many persons are spoken of in the fifth sentence? Do we use HAS or HAVE? How many things are spoken of in the sixth sentence? Do we use HAS or HAVE?

When we use YOU to express that about which we are thinking, should we use HAS or HAVE?

WE USUALLY USE HAS WHEN WE ARE THINKING OF ONE THING AND HAVE WHEN WE ARE THINKING OF MORE THAN ONE THING, BUT WHEN WE EXPRESS THAT ABOUT WHICH WE ARE THINKING BY THE WORD, YOU, WE MUST ALWAYS USE HAVE.

LESSON LXXXII.

Written Review

Copy the following sentences and fill the blanks with HAS or HAVE:

1. My sister — a new book.
2. The plant — large leaves.
3. — the book pictures in it?
4. — the plants blossoms on them?
5. The streets — been newly paved.
6. The rain — made the grass green.
7. — the teacher come?
8. How the leaves — fallen!
9. How — you been since I saw you?
10. You — been good boys.
11. You — a new knife, James.

Write **three** sentences, using the word, **HAS**, in each; write **three** in which you use the word, **HAVE**.

LESSON LXXXIII.

Months of the Year

Write the names of the months of the year, beginning with the first month. How many are there? With what kind of letter do you begin each month?

Write a sentence for each month in the year, telling something about that month.

Copy the following sentences and fill the blanks with the names of the months:

1. — — — *are the winter months.*
2. — — — *are the summer months.*
3. *The autumn months are* — — —.
4. *The spring months are* — — —.

We have abbreviations for the names of some of the months. Learn these abbreviations:

January Jan.

February Feb.

March ———

April ———

May ———

June ———

July ———

August Aug.

September Sept.

October Oct.

November Nov.

December Dec.

LESSON LXXXIV.**Reproduction.**

Study the following poem carefully. Be sure that you understand every difficult word in it so that you may get the complete thought. What lesson does the poem teach? How will this apply to your lessons and studies? How does it apply to your work at home? What story is referred to in the seventh stanza? Read the story in the Bible and tell it in your own words.

Write out the story of this poem expressing the thought in your own words. Use the best language you can. Try your best to capitalize and punctuate properly.

How We Rise.

Heaven is not reached at a single bound,
But we build the ladder by which we rise
From the lowly earth to the vaulted skies,
And we mount to the summit round by round.

I count this thing to be grandly true,
That a noble deed is a step toward God,
Lifting the soul from the common sod
To a purer air and a broader view.

We rise by the things that are under feet,
By what we have mastered of greed and gain,
By the pride deposed and the passion slain,
And the vanquished ills that we hourly meet.

We hope, we aspire, we resolve, we trust,
When the morning calls us to life and light;
But our hearts grow weary, and ere the night
Our lives are trailing in sordid dust.

We hope, we aspire, we resolve, we pray,
And we think that we mount the air on wings,
Beyond the recall of sensual things,
While our feet still cling to the heavy clay.

Wings for the angels but feet for the men,
We may borrow the wings to find the way,
We may hope, and aspire, and resolve, and pray,
But our feet must rise or we'll fall again.

Only in dreams is a ladder thrown
From the weary earth to the sapphire walls;
But the dreams depart and the vision falls,
And the sleeper wakes on his pillow of stone.

Heaven is not reached at a single bound,
But we build the ladder by which we rise
From the lowly earth to the vaulted skies,
And we mount to the summit round by round.

—*J. G. Holland.*

LESSON LXXXV.

Punctuation.

Try to read the following selection. Why is that on the left of the page so difficult to read? Why is that on the right

side of the page so much more easily read? What is punctuation for?

O Robert Robert boy
why should't I look at
you if I am only a little
bird I have plenty of
work to do don't you
whistle and eat and play
and play and whistle and
eat don't I see you at
dinner-time and out in
the sunny street yes but
Robin Robin bird I study
as well as play I'm half-
way through my Reader
now and many a lesson
I say but you don't have
any books to read and
life you can enjoy I wish
I were only a Robin bird
instead of a Robert boy.

O Robert, Robert boy,
Why shouldn't I look at you?
If I am only a little bird,
I have plenty of work to do.
Don't you whistle and eat and play.
And play and whistle and eat?
Don't I see you at dinner-time,
And out in the sunny street?

Yes, but Robin, Robin bird,
I study as well as play;
I'm half-way through my Reader now,
And many a lesson I say.
But you don't have any books to read,
And life you can enjoy.
I wish I were only a Robin bird,
Instead of a Robert boy!

Always try to make your writing look like this on the right side of the page so that it will be neat and easily read. What kinds of letters are the words, o and I, in the selection?

What kind of sentence is the first in the selection? With what kind of mark does it close? Why?

Read the second sentence in the selection. With what kind of mark does it close? Why? Read each sentence in the selection. Name the mark at the close. Tell why it is used.

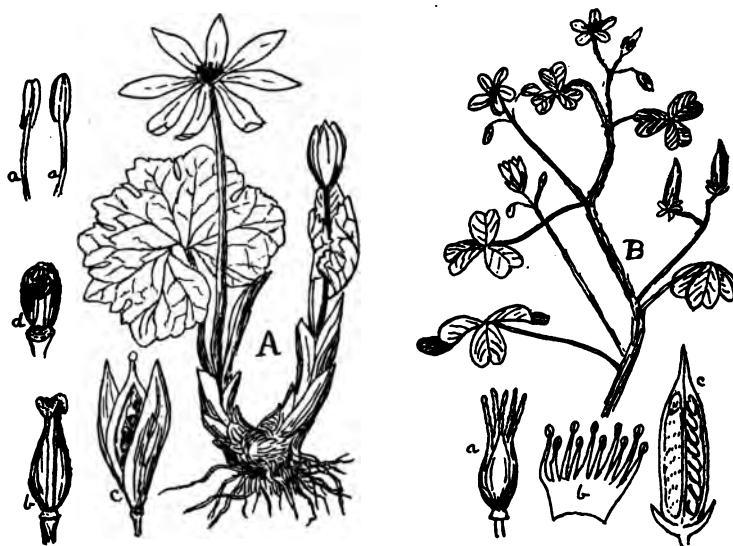
What person is addressed in the first stanza? What in the second stanza? What mark is used after these words? When do you use a comma?

THE WORDS, I AND O, SHOULD ALWAYS BE CAPITALS.

AFTER THE NAMES OF PERSONS AND THINGS ADDRESSED,
YOU SHOULD USE A COMMA (,).

LESSON LXXXVI.

The parts of a Flower.



A. Blood root; *Sanguinaria Canadensis*; a. a. stamens; b. pistil; c. capsule opening; d. pistil dissected.

B. Yellow Wood Sorrel; *Oxalis stricta*; a. pistil; b. stamens; c. capsule.

Obtain specimens of several different flowers. The green leaves inclosing the bud are called sepals. When open they disclose the colored leaves of the blossom, the petals. The sepals all together form the calyx, the petals form the corolla. In the center of the flower is the pistil, surrounded by the stamens.

In the picture the flower has six petals, and two sepals, and there are many stamens (24) surrounding the pistil. The stem of this flower is the thick part underground out of which the little roots grow. The flower is supported on a slender stalk called a scape. The leaf, of which there is but one to each flower, is made up of seven or nine lobes. It is supported on a petiole.

Notice the different parts of the yellow wood sorrel. Notice how its leaves fold up when darkness comes on. Have your teacher tell you whether you are correct in naming the parts of the flower examined.

You will notice that flowers differ greatly in the shape, size and number of their parts. Examine them with this fact in mind.

See if you can pick out the parts of different flowers. Your teacher will help you.

An easy work on botany, a simple magnifier and a needle will help both children and teacher to learn much about flowers.

Examine some flower carefully as suggested and then write all you find out about it.

LESSON LXXXVII.

The Apostrophe.

Notice the punctuation marks in this little poem. See how many of them you can give reasons for:

A Riddle.

I see two lilies, white as snow,
That mother loves and kisses so;
Dearer are they than gold or lands:
Guess me the lilies—Baby's hands!

I know a rosebud fairer far
Than any buds of summer are;
Sweeter than sweet winds of the south:
Guess me the rosebud—Baby's mouth!

I know a place where shines the sun—
Yes, long, long after day is done;
Oh, how it loves to linger there!
Guess me the sunshine—Baby's hair!

There are two windows where I see
My own glad face peep out at me;
These windows beam like June's own skies:
Guess me the riddle—Baby's eyes!

Mention all the things in the poem which are said to belong to the baby. What is it in the poem which shows that these things belong to the baby?

WE CALL THIS MARK (') AN APOSTROPHE.

Is there any other word in the poem which contains an apostrophe? What belongs to the object expressed by that word?

WHEN YOU WISH TO SHOW POSSESSION, YOU MUST USE THE APOSTROPHE.

Written Exercises.

Write a complete statement in answer to each of the following questions:

1. What is the color of your mother's hair?
2. What is the color of your sister's eyes?
3. What was the cost of your brother's top?
4. What is the length of your teacher's pencil?
5. What is the name of your dog, your horse, your doll, your bird, your baby brother?

LESSON LXXXVIII.

Another Use for the Apostrophe.

Read the following little poem carefully. Study it until you have the complete thought. What lesson do you learn from it? Write the story in your own words. Use the best English you can:

Where There's a Will There's a Way.

There's something I'd have you remember, boys,
To help in the battle of life;
It will give you strength in the time of need
And help in the hour of strife.
Whenever there's something that should be done,
Don't be a coward and say,
"What use to try?" Remember, then,
That, "Where there's a will there's a way."

There's many a failure for those who win;
But though at first they fail,
They try again, and the earnest ones
Are sure at last to prevail.
Though the mountain is steep and hard to climb,
You can win the heights, I say,
If you make up your mind to reach the top,
For, "Where there's a will there's a way."

The men who stand at the top are those
Who never could bear defeat;
Their failures only made them strong
For the work they had to meet.

The will to do and the will to dare
Is what we want to-day;
What has been done can be done again,
For the will finds out the way.

What letters are omitted in spelling the expressions, THERE'S, I'D, DON'T? Write these expressions out in full. What use has the apostrophe here? Is it like the use in the last lesson?

Such expressions as THERE'S for THERE IS, I'D for I WOULD, DON'T for DO NOT are called CONTRACTIONS. WE SHOULD NOT OFTEN USE THEM IN WRITING.

LESSON LXXXIX.

Written Review.

Give the use of each apostrophe in the following:

1. He's a small boy.
2. My sister's book is torn.
3. Mary's rose is red.
4. Don't kill the birds.
5. Here's a pretty view.
6. Surely there'll be room for all.
7. Isn't your friend coming?
8. My mother doesn't like novels.
9. Why don't they come?
10. The boys think that Paul's top is the best.

Copy these ten sentences and write out all the contractions in full.

LESSON XC.

Abbreviations.

Learn the following abbreviations. Notice that each abbreviation is followed by a period:

<i>A. B.</i> Bachelor of Arts.	<i>Feb.</i> February.
<i>Ala.</i> Alabama.	<i>Fla.</i> Florida.
<i>Alas.</i> Alaska.	<i>Fri.</i> Friday.
<i>A. M.</i> Before noon.	<i>Ga.</i> Georgia.
<i>Anon.</i> Anonymous.	<i>Id.</i> Idaho.
<i>Ariz.</i> Arizona.	<i>Ill.</i> or <i>Ills.</i> Illinois.
<i>Ark.</i> Arkansas.	<i>Ind.</i> Indiana.
<i>Aug.</i> August.	<i>Ind. T.</i> or <i>I. T.</i> Indian Territory.
<i>Av.</i> or <i>Ave.</i> Avenue.	<i>Io.</i> Iowa.
<i>Bart.</i> or <i>Bt.</i> Baronet.	<i>Jan.</i> January.
<i>B. C.</i> Before Christ.	<i>Jul.</i> July.
<i>B. L.</i> Bachelor of Laws.	<i>Jun.</i> June.
<i>Cal.</i> California.	<i>Ken.</i> or <i>Ky.</i> Kentucky.
<i>Cent.</i> Centigrade.	<i>Ks.</i> or <i>Kan.</i> Kansas.
<i>Cf.</i> or <i>cf.</i> Compare.	<i>Lou.</i> or <i>La.</i> Louisiana.
<i>C. O. D.</i> Cash on Delivery.	<i>M.</i> Noon.
<i>Ct.</i> Connecticut.	<i>Md.</i> Maryland.
<i>D. C.</i> District of Columbia.	<i>Me.</i> Maine.
<i>D. D.</i> Doctor of Divinity.	<i>Messrs.</i> Gentlemen; Sirs.
<i>Dec.</i> December.	<i>Mich.</i> Michigan.
<i>Del.</i> Delaware.	<i>Minn.</i> Minnesota.
<i>e. g.</i> For example.	<i>Miss.</i> Mississippi.
<i>Etc., etc.,</i> or <i>&c.</i> And others; and so forth.	<i>Mo.</i> Missouri.
<i>Esq.</i> or <i>Esqr.</i> Esquire.	<i>Mon.</i> or <i>Mond.</i> Monday.
<i>Fahr.</i> Fahrenheit.	<i>Mont.</i> Montana.

<i>Mr.</i> Master, or Mister.	<i>S. C.</i> South Carolina.
<i>Mrs.</i> Mistress.	<i>S. Dak.</i> South Dakota.
<i>N. Dak.</i> North Dakota.	<i>Sep.</i> or <i>Sept.</i> September.
<i>Neb.</i> Nebraska.	<i>Sun.</i> or <i>Sund.</i> Sunday.
<i>Nev.</i> Nevada.	<i>Tenn.</i> Tennessee.
<i>New M.</i> New Mexico.	<i>Tex.</i> Texas.
<i>N. H.</i> New Hampshire.	<i>Th.</i> or <i>Thur.</i> Thursday.
<i>N. J.</i> New Jersey.	<i>Tu.</i> or <i>Tues.</i> Tuesday.
<i>Nov.</i> November.	<i>Ult.</i> or <i>ult.</i> Last; Of the last month.
<i>N. Y.</i> New York.	<i>U. S.</i> United States.
<i>O.</i> Ohio.	<i>U. S. A.</i> United States of America.
<i>Oct.</i> October.	<i>Ut.</i> Utah.
<i>O. K.</i> All correct.	<i>Va.</i> Virginia.
<i>Ore.</i> or <i>Oreg.</i> Oregon.	<i>Vid.</i> or <i>vid.</i> See.
<i>Pa.</i> or <i>Penn.</i> Pennsylvania.	<i>Viz.</i> or <i>viz.</i> Namely; To-wit.
<i>P. M.</i> Afternoon.	<i>Vt.</i> Vermont.
<i>Prof.</i> Professor.	<i>Wed.</i> Wednesday.
<i>Pro. tem.</i> or <i>pro tem.</i> For the time being.	<i>Wis.</i> Wisconsin.
<i>P. S.</i> Postscript.	<i>W. Va.</i> West Virginia.
<i>Rev.</i> Reverend.	<i>Wyo.</i> Wyoming.
<i>R. I.</i> Rhode Island.	<i>Xm.</i> or <i>Xmas.</i> Christmas.
<i>S.</i> or <i>Sab.</i> Sabbath.	
<i>Sat.</i> Saturday.	

LESSON XCI.

About Writing Dates.

1. My sister was born April 2, 1874.
2. The Declaration of Independence was adopted July 4, 1776.

3. Abraham Lincoln died April 15, 1865.

Read the sentences aloud. In what month was my sister born? On what day of the month? In what year? How can you tell?

In what month was the Declaration of Independence adopted? On what day of the month? In what year?

Point out the same facts in the third sentence. What kind of mark do you always find after the day of the month?

ALWAYS PLACE A COMMA AFTER THE FIGURES INDICATING THE DAY OF THE MONTH.

Copy the following sentences and fill the blanks:

My uncle came to visit us August —, 1890.

The bill was signed March 8, 18—.

The president was inaugurated March —, —.

Next Fourth of July will be — —, —.

I was born — —, —.

School began this year — —, —.

LESSON XCII.

Kinds of Trees.

Go to a grove and learn to distinguish the kinds of trees.

Notice the oak. Describe its trunk, its limbs, its leaves, its bark and its seed. What do we call the seed of the oak?

Draw a picture of an acorn and its cup. Make a drawing of an oak leaf. Do you find different kinds of oak leaves? Are the acorns of different trees different?

What difference do you notice in different acorn-bearing trees.

Describe the trunk, limbs, bark, leaves and acorns of as many oak trees as you can find.

Learn the names of the different kinds of oaks thus observed.

Observe other kinds of trees as you have the opportunity.

When you have found out all you can about the oak tree or any other tree, write a paper giving all the information you can about that tree.

LESSON XCIII.

The Address.

Write your name in full.

Write the name of the street on which you live and the number of your house.

Write the name of the city or town in which you live, or where you receive your mail.

If you live in a small village or in the country, you may write the name of the county in which you live instead of the street and number.

These facts constitute the address of a person. When they are written upon an envelope, they usually appear in the following form:

Stamp

*Miss Fannie Mary Lawes,
325 North Ninth Street,
Terre Haute, Indiana.*

Stamp

*Mrs. Rose Dugan,
515 North Pennsylvania Street,
Indianapolis,
Indiana.*

Stamp

*Mr. Samuel Sherman Fender,
Vandalia,
Owen County,
Indiana.*

Stamp

*Mr. Henry Lewis Wright,
Spencer, Indiana.*

Stamp	<p><i>Mrs. Sarah Hughes Stone,</i> <i>Lancaster,</i> <i>(Union County) Pennsylvania.</i></p>
-------	---

LESSON XCIV.

A Letter.

Copy the following letter neatly. Be careful to preserve the form of the letter just as it is here indicated: the date up in the right-hand corner of the first page, the complimentary address at the left, the regular margin on the left, the divisions of the letter called paragraphs, each set in a little at the beginning, the complimentary closing, and the name of the writer at the last. Notice the punctuation:

Terre Haute, Ind.,

April 19, 1902.

My Dear Mother,

I hope you are enjoying your visit in Indianapolis. You can certainly have a good time at Uncle Robert's.

You need not worry about us children for Aunt Sue takes good care of us.

The house seems very lonely without you. I cannot get used to it. We are all looking forward to the time when you will be home again.

Your loving daughter,

Lelia.

LESSON XCV.

Parts of a Letter.

If you will notice the letter in the last lesson carefully, you can learn several facts about letter-writing from it. This letter would be called a **LETTER OF FRIENDSHIP**.

It might be still less formal. The usual place for the **PLACE** and **DATE** is in the upper, right-hand corner of the first page; but in an informal letter it may be put at the close.

The **COMPLIMENTARY ADDRESS** should begin at the left of your paper, on the first line below the place and date. It may be, *Dear Father, My Dear Brother, Dear Friend, My Dear Friend, Dear Sir*, etc. In formal business letters, it would include the address of the person to whom you are writing.

Notice that there is a **MARGIN** of about half an inch on the left of the page, and that the beginning of each paragraph is set in about twice that much.

The **BODY OF THE LETTER** should begin just below the complimentary address on the regular paragraph margin. In writing a letter, you must use care in spelling, punctuating, paragraphing, etc., just as if you were writing a composition.

The **COMPLIMENTARY CLOSING** is written at the lower right-hand corner of the sheet on which the body of the letter closes.

The **NAME OF THE WRITER** should be signed just below the complimentary closing and well to the right.

LESSON XCVI.

Subjects for Letters.

Write letters of friendship:

1. To your mother who is away on a visit.

2. To your sister on Christmas.
3. To your brother on Easter.
4. To a friend on his birthday.
5. To a classmate on New Year.

NOTE.—The complimentary address might be *My Dear Father, Dear Father, Dear Chloe, My Dear Friend, Dear Friend, Friend Tom*, etc. The complimentary closing might be *Your Affectionate Daughter, Yours truly, Truly yours, Very truly yours, Your devoted friend*, etc.

LESSON XCVII.

More formal or Business Letters.

In more formal or business letters, the parts might be named and described as follows:

1. The **HEADING** contains the name of the place at which the letter is written and the date of the writing. If the letter is written in a city, the street and number should be given on one line, the name of the city and state on the next, and the date on the next; or if the names of the city and state are short, the city, state, and date may all be placed on the second line. If the paper is not ruled, begin about one inch from the top, and write the heading in the upper right-hand corner of the page. Thus:

1627 Jefferson St.,

Terre Haute, Ind.,

April 11, 1903.

Or,

*27 Tremont St.,
Boston, Mass., April 11, 1903.*

2. The SALUTATION consists of the title, name, and post-office address of the person to whom the letter is written; and the words, *Dear Sir, Dear Madam, My Dear Sir, Sir, Madam,* etc. Write the salutation to the left, beginning on the line below the heading and at the regular margin for the body of the letter. Each line of the salutation should begin a little farther toward the right. Thus:

*Dr. James Benson,
Louisville, Kentucky.
Dear Sir:*

The words, *Dear Sir*, may be begun on the margin of the body of the letter. Thus:

*Dr. James Benson,
Louisville, Ky.
Dear Sir:*

3. The BODY of the letter contains the message. Think out carefully all that you want to say before beginning to write. Arrange it in the best possible order. Make your statements clear and concise. Be careful in spelling, punctuating, paragraphing, etc.

Begin the body of your letter on the line below the salutation and on the regular paragraph margin. Thus:

*Hon. Samuel Wharton,
Augusta, Maine.*

Dear Sir:

Your letter of the 21st is at hand.

If the salutation is short, the body of the letter may be begun on the same line with it. Thus:

*Col. A. E. Swanson,
Minneapolis, Minn.*

*Sir: Your letter of the 4th of March
is before me.*

4. The SUBSCRIPTION includes the complimentary closing, *Very truly, Very truly yours, Respectfully, Yours Respectfully, Yours truly*, etc.; and the name of the writer.

It should begin near the middle of the sheet **on the line** below the last line of the body of the letter. Thus:

*Yours respectfully,
James Gordon.*

5. The SUPERScription includes the name and the address

of the person to whom you are writing and should be written neatly and plainly on the outside of the envelope.

Begin at the left a little above the middle of the envelope.

The first line should contain the title and name of the person addressed. If the person addressed lives in a city, the second line should contain the street and number, if not, it should contain the name of the post office. The third line should contain the name of the post office, and the fourth line, the name of the state.

Begin each line a little farther toward the right, so that your envelope will have a neat appearance.

The stamp should be placed in the upper right-hand corner. Thus:

<p>STAMP.</p>	<p><i>Prof. Henry Snow,</i> <i>1241 Washington St.,</i> <i>Indianapolis,</i> <i>Indiana.</i></p>
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NOTE.—There is a variety of usage on many points with reference to the form of the letter. It is not necessary that children learn all these forms. Teach them one good form and fix it, so that writing a letter in that form, punctuating, paragraphing, etc., become a second nature to them.

LESSON XCVIII.**Subjects for Business Letters.**

Write business letters to:

1. John T. Farwell & Co., Indianapolis, Indiana, ordering a book which you wish to read.
2. Amos Snow, Chicago, Illinois, asking him to send you a fountain pen and enclosing three dollars to pay for it.
3. Your teacher, asking him to write you a letter of recommendation.
4. Professor William S. Stoddard, Boston, Massachusetts, introducing a friend of yours to him.
5. Dr. James S. Knapp, Buffalo, New York, asking him to name a time when you may call and consult with him concerning your eyes.

LESSON XCIX.**Invitations.**

Invitations to social gatherings, parties, dinners, etc., and replies to such invitations are not written in the form of letters.

A note of invitation should begin with the name of the person or persons sending it, and this should be followed by the request for the company of the person or persons invited. The day and hour should always be carefully given.

The number and street of the writer together with the date of writing are usually placed at the left, on the line below the close of the invitation. Thus:

*Mr. and Mrs. James P. Longfellow
request the pleasure of Mr. Hawthorne's
company at dinner, on Tuesday, April 14,
at 4 o'clock
477 Poplar Street. April 23, 1903.*

LESSON C.

Invitations to Write.

Suppose you want a friend to come and take tea with you, to stay all night with you, to visit you a week during the vacation, to go hunting or fishing with you, to go driving with you, to go on a picnic with you. Write invitations.

Suppose you are going to give a party on Saturday afternoon to twenty of your friends. Write a copy of the invitation which you would send to them.

LESSON CI.

Answers to Invitations.

The reply to an invitation, such as is given in the preceding lesson, should be written in the same form. Thus:

*Mr. Hawthorne regrets that he is unable
to accept the kind invitation of Mr. and Mrs.*

*Longfellow, as he will be absent from the city
on Tuesday.*

52 Eagle Street. April 12, 1903.

Or,

*Mr. Hawthorne accepts with pleasure the
kind invitation of Mr. and Mrs. Long-
fellow to dinner on Tuesday.*

52 Eagle Street. April 11, 1903.

NOTE.—There are many forms for these invitations. If the invitation is to an intimate acquaintance, it may be much less formal.

LESSON CII.

Invitations to Answer.

Write answers to the following invitations. You may use the names of friends in the answers:

1. To take dinner.
2. To go on a sleigh ride.
3. To go skating.
4. To go nutting.
5. To take a ride on the street cars.
6. To an afternoon party.

LESSON CIII.

Application for a Situation.

In making application for a situation, write as clearly and briefly as you can. Such an application might include the following points:

1. The position wanted, kind of work, etc.
2. The qualifications of the applicant. State fully but as concisely as you can.
3. Recommendations of the applicant and names of persons who will testify to his fitness to fill the position.

If the application is in reply to an advertisement, it would be well to cut out the advertisement and paste it on the application. Thus:

Wanted—A boy to take care of a horse; must be recommended. Answer care of this office.

*345 Locust Street,
Indianapolis, Ind.,
June 2, 1903.*

*Dear Sir: I wish to make application
for the position advertised above. I am thirteen
years old, large for my age, strong and*

healthy, and live with my parents at 224 Cherry Street.

I am permitted to refer you to Mr. George E. Somers. If you will call at his office on Ohio Street, he will tell you about me.

Very respectfully,
Hinton Laughn.

LESSON CIV.

Applications to Write.

I.

Write the following applications for positions:

1. To L. B. Combs & Co., Chicago, Illinois, asking for a position as clerk in their dry goods store.
2. To Mr. W. B. Stone, Springfield, Massachusetts, asking for a situation as clerk in his book store.
3. To Mrs. Jane Long, Albany, New York, asking for a situation in her millinery store.
4. To Honorable Henry C. Foulke, Detroit, Michigan, asking for a situation as private secretary.
5. To Carey, Belen & Co., Oxford, Ohio, asking for a position as stenographer.

II.

Write answers to the following advertisements:

Wanted—An office boy. Give references.

James H. Soles, Muncie, Indiana.

Wanted—An experienced stenographer; good wages for the right person.

Henry E. Lewis, Oxford, Ohio.

Wanted—A student to wait at table for board.

Mrs. Emma Snow,

315 Eagle street,

Terre Haute, Indiana.

**SISTINE MADONNA.**

LESSON CV.

A Picture Story.

Suppose that you have just seen a beautiful copy of this picture. Write a letter to your sister or your mother, telling her about it.

Perhaps you have the picture at home. Examine it carefully. Who is the woman holding the child? Why are the others kneeling? What did this child do when he became a man?

LESSON CVI.

Review of Letter Writing.

When you write a letter, what do you do first, what next, etc?

How do you punctuate the heading, the salutation, the subscription, the superscription?

Learn to fold a letter neatly and put it into the envelope as it should be.

Notice the punctuation, spelling, capitalization, form of the letter, and make it neat.

LESSON CVII.

Leaves and the Light.

Notice the leaves of the sunflower. The leaves are the working parts of the plant and they do their work by the aid of light.

Notice how the leaves are arranged so that all may get light. How are they arranged on the stalk? How are the lower leaves different from the upper ones? Why do they bend down?

Do the leaves shade one another for a long time? Does the sun shine on all the leaves sometime in the day? Is it any help to the leaves to be waved about by the wind? Why?

Notice other plants, including trees, to see how their leaves and limbs are arranged to get plenty of light.

Why do plants grow tall where many grow near together? Why do they grow low and branching when standing alone?

Write a short paper telling all you have learned about leaves.

LESSON CVIII.

Describing an Act.

James is sitting in his seat. The teacher wishes him to erase the work from the board. Observe closely each move that he makes from the time he first moves in his seat until he erases the work and returns to his seat.

Ask some member of your class to perform this act so that you can see just what he does.

What does he do first? Let your answers be complete statements. What does he do second? What does he do next?

Write each statement neatly. How many sentences have you? With what kind of letter does each sentence begin? With what kind of mark does it close? Have you used any new words?

LESSON CIX.

Filling the Teakettle.

Matilda sits before the fire, reading her story-book. Her mother asks her to go and put some water in the teakettle. She has to go to the well for the water. Tell all she does until she returns and begins reading her book again.

What new words have you used?

Write the work out neatly on your slates. How do you begin each sentence? With what kind of mark does each sentence close?

LESSON CX.

Making a Wood Fire.

Harry makes a wood fire in a stove. There are wood, kindling, and paper in the wood box beside the stove. Some matches are on a table in the room.

Tell just what he does first, what he does next, etc., until the fire is burning. Make complete statements each time.

Write all the statements neatly. How many have you? Notice the capital letters and punctuation marks. Have you spelled all the words correctly? What new words have you used?

LESSON CXI.

Acts to be Described.

Here is a list of topics which may be worked out like the last three lessons. Some of these acts you have seen, some of them you have learned about in studying your geography, history, etc. Some of them you may see if you will make a special trip for that purpose. Think carefully and watch your language closely.

1. Spinning a top.
2. Playing a game of marbles.
3. Learning to ride a bicycle.
4. Making a cake.
5. Raising a crop of corn.
6. Threshing wheat.

7. Separating the seeds from the cotton—the cotton gin.
8. The development of a butterfly. (Watch one.)
9. The birth of a fly.
10. The opening of a bud. (Keep one in your room and watch it.)
11. The growth of a bean. (Plant some in a box of moist earth in your room. Take a few up at different stages of their growth and watch their development.)
12. The hatching of a chick.
13. The building of a bird's nest.
14. The weaving of a spider's web.
15. The making of cider.
16. The battle of Gettysburg.
17. Solving a problem in percentage.
18. A visit to Mt. Vernon—the tomb of Washington.
19. A day in the woods.
20. Change of seasons.

LESSON CXII.

A Picture Study.

What kind of dog is this? Does he belong to the boy? Are they good friends? How do you know? Can a large dog like this take care of a child? Suppose the boy should fall into deep water. Suppose the boy should become very tired. Suppose the boy should be lost in the woods. Suppose an animal should attack the boy. What would the dog do?

Write an interesting story about this boy and his dog.



CARLO.

LESSON CXIII.**A Poem.**

Read the following poem carefully. Notice what the author is telling about and how it changes:

The Tree.

The tree's early leaf-buds were bursting their brown;
"Shall I take them away?" said the Frost, sweeping down.

"No, leave them alone

Till the blossoms have grown,"

Prayed the Tree, while he trembled from rootlet to crown.

The Tree bore his blossoms, and all the birds sung.

"Shall I take them away?" said the Wind as he swung.

"No, leave them alone

Till the berries have grown,"

Said the Tree, while his leaflets quivering hung.

The Tree bore his fruit in the midsummer glow.

Said the girl, "May I gather the ripe berries now?"

"Yes, all thou canst see.

Take them; all are for thee,"

Said the Tree, while he bent down his laden boughs low.

Björnstjerne Björnson.

What act is described in the little poem? Write out each step in a separate sentence.

Notice all the words which begin with capitals in the poem.

What is the mark in the word, "tree's", in the first line?

What is it for? What are the little marks enclosing, "Shall I take them away?" in the first stanza?

Point out these same marks in other parts of the poem.
Why are they used?

EVERY LINE OF POETRY SHOULD BEGIN WITH A CAPITAL LETTER.

NAMES OF THINGS WHICH CANNOT TALK BUT ARE REPRESENTED AS TALKING, SHOULD BEGIN WITH A CAPITAL LETTER.

IF WE USE THE EXACT WORDS OF ANOTHER PERSON TO EXPRESS HIS EXACT THOUGHT, WE SHOULD ENCLOSE HIS WORDS IN QUOTATION MARKS, (" ").

LESSON CXIV.

How Plants Travel.



A. Dandelion; B. Maple; C. Cockle Burr; D. Burdock; E. Wild Bean; F. Spanish Needle.

Provide a branch of cockle or other burr. Examine the hooks and prickles with which they are covered.

What are the burrs? Why have they hooks and prickles? Have you seen them stick to dogs or horses? Do they stick to our clothing?

Why do people dislike to have burrs stick to their horses and cattle?

Do the burrs find better places to grow by sticking to something that will carry them to some new place?

The purpose of the burr's hooks is to enable it to scatter its seed in many new places. The burr is trying to get on in the world and provide for the continuance of the burr family.

Notice other burrs, the seeds of the maple tree, the dandelion, the milkweed. How do they travel? In what other ways may seeds be scattered about?

Write a paper telling what you have learned about *how plants travel*.

LESSON CXV.

A Picture Story.



Tell what you see in the picture. What kind of climate is it? What makes you think so? Which way would you go to get to a country where these plants and trees grow? What are the women carrying? Tell a story about such a place as

this and how the people carry such burdens on their heads. Write your story out neatly.

LESSON CXVI.

Kinds of Ideas.

The little boy is kind to his mother.

We call that which the word expresses an idea just as we call that which a sentence expresses, a thought.

Notice the ideas expressed by the words in the sentence above. You will see that they are not all alike. Take, for example, the ideas expressed by the words, "boy" and "mother." You will notice that they are ideas which may be made thought subjects, i. e., you may think, assert, or affirm another idea of these ideas; e. g., you may say, *The boy is tall, My mother is at home.*

WE CALL SUCH AN IDEA AN OBJECT OF THOUGHT. See if you can give other sentences containing words which express objects of thought.

Now think carefully the ideas expressed by the words, "little" and "kind." You will notice that they express ideas which belong to and distinguish other ideas. The idea, *little*, belongs to the idea, *boy*, and the idea, *kind*, belongs to the idea, *boy*.

WE CALL THIS KIND OF IDEA AN ATTRIBUTE.

We could not distinguish one idea from another if it were not for their attributes. How do you distinguish a table from a chair? Name the attributes of the table and then the attributes of the chair. Are they the same?

See if you can give other sentences containing words which express attributes.

Now notice carefully the ideas expressed by the words,

“is” and “to.” The ideas expressed by these words do not belong to other ideas, nor are they ideas about which the mind can assert other ideas.

We do not have *is tops*, *is knives*, or *is anythings*. We cannot say, *an is is tall*, or *a to is good*, or make any assertion about these ideas at all. These ideas are merely the connections or relations which the mind sees to exist between other ideas. The idea, *is*, is the relation which the mind sees to exist between the idea, *the boy*, the thought subject, and the idea, *kind to his mother*, or the thought predicate. The idea, *to*, is just the relation which the mind sees to exist between the idea, *kind*, and the idea, *mother*.

WE CALL THIS KIND OF IDEA AN IDEA OF RELATION.

If I place a book on the table, what word expresses the relation between the book and the table? Suppose I place it under the table? Beside the table? Mary goes into the garden. What word expresses the relation between the *going* and *the garden*?

These are ideas of relation. See if you can give other sentences containing words which express ideas of relation.

There are no other kinds of ideas except objects of thought, attributes, and relations. These are all the kinds of ideas which the mind can think. All thoughts are made up of these and the words in sentences express only these three kinds of ideas.

LESSON CXVII.

*Review of Ideas.

In the following sentences, see if you can tell what words

* *To the Teacher.*—Use the selections of literature from other parts of the book for the same kind of drill.

express objects of thought, what words express attributes, and what words express ideas of relation:

1. Balls are round.
2. Snow is white.
3. Trees grow in rich soil.
4. Leaves fall rapidly after a frost.
5. The birds sing sweetly in the fields and groves.

Write the words which express objects of thought in one column, the words which express attributes in another, and the words which express ideas of relation in a third.

LESSON CXVIII.

Thinking an Isolated Sentence into a Context.

“She comes to my window early every morning.”

Think carefully the thought expressed by the sentence and write a story using the sentence in it, thus:

I am spending the summer in the country at the home of my aunt. Early in the spring many birds build their nests in the large trees which surround my aunt's house.

One saucy little wren is building her nest on the ledge just over my window. *She comes to my window early every morning.* She works with such diligence, carrying the twigs, straws, and hair in her little beak, that in three or four days, I believe the nest will be completed.

LESSON CXIX.

Uses of Words in the Sentence.

See if you can answer the following questions about the words in the sentence which you have put into the story in the preceding lesson:

I. She:

1. What kind of idea does it express?
2. What other word in the story expresses the same object of thought?
3. Does the word, "she", express the object of thought, *wren*, in all the stories which you have written? What other objects of thought may it express?
4. Tell how the word, "she", and the word, "wren", differ in expressing the object of thought.
5. How many *wrens* (individuals) are expressed by the word, "she"?
6. Does it express an object of thought which is speaking, or an object of thought which is spoken to, or an object of thought which is spoken of?
7. Does it express an object of thought of the male sex, or an object of thought of the female sex, or an object of thought which has sex, without showing which sex it has, or does it express an object of thought which has no sex?
8. Does it express an object of thought about which the mind asserts another idea, or is the object of thought expressed by it asserted of another idea, or does it express an object of thought spoken to, or does it express an object of thought to which something belongs, or does it express an object of thought different from any of these?

II. Comes:

1. What kind of idea does it express? What word in the sentence expresses the thought relation? Expand the word, "comes", into two words, showing that it expresses two ideas; viz., an idea of relation (the thought relation) and an attribute.
2. Does the attribute expressed by the word, "comes", affect an object of thought or not?

3. Is the action expressed by the word, "comes", performed by the thought subject or by some other object of thought?

4. Does the word, "comes", show that the thought expressed by the sentence is a fact, or is it simply supposed to be true, or is there some doubt about it, or is it a command?

5. Was the act expressed by the word, "comes", performed in the present time, past time, or future time?

6. Is the object of thought which performs the act expressed by the word, "comes", the object of thought speaking, spoken to, or spoken of?

7. The act expressed by the word, "comes", is performed by how many individuals?

III. To:

1. What kind of idea does it express?

2. Between what does the relation exist?

3. Of what rank are these ideas or are the ideas of the same importance in the thought or is one of more importance than the other?

IV. My, Window, and Morning:

1. Ask yourselves all the questions which are asked about the word, "she".

2. Which of these words expresses the object of thought as the word, "she", expresses its object of thought? Which are like the word, "wren"?

V. Early:

1. What kind of idea does it express?

2. To what idea does this attribute belong?

3. To what kind of idea then does this attribute belong?

4. How is the word, "early", like the word, "comes", and how does it differ from it?

VI. Every:

1. What kind of idea does it express?
2. To what idea does this attribute belong?
3. To what kind of idea then does this attribute belong?
4. The word, "every", does or does not express a thought relation?
5. How is the word, "every", like the word, "comes", and the word, "early", and how does it differ from them?

LESSON CXX.**Thinking an Isolated Sentence into a Context.**

"She came to my window early every morning."

1. Write a story using this sentence in it as in Lesson CXVIII.
2. Now ask the same questions about the word, "came", which were asked about the word, "comes", in the last lesson.
3. How do the two words differ in form?
4. What difference do you find that it makes in the thought of your story to change the word, "comes", to "came"?

LESSON CXXI.**Thinking an Isolated Sentence into a Context.**

"She has come to my window early every morning."

1. Write a story using this sentence in it as in Lesson CXVIII.
2. Now ask the same questions about the expression, "has come", which were asked about the words, "comes" and "came".
3. How does this expression differ from the other words in form?

You may write your descriptions. Use just as good English as you can and notice your spelling, punctuation, use of capitals, etc.

**NIMBUS.**

LESSON CXXIII.**A Picture Study.****A KINDERGARTEN IN HAWAII.**

What kind of people are these? Where is their home? Notice the plants in the picture. What kind of climate do they indicate?

What are these children doing? Is it work time or play time? How do you know? Is the teacher kind? Are the children good?

Write a nice story about this little Japanese kindergarten.

Be careful to use capital letters and punctuation marks correctly. Write neatly and spell your words correctly.

LESSON CXXIV.

Reproduction.

Study the following poem carefully until you are sure you understand it and have the thought well in mind.

Write it in your own words. Use just as good English as you can and notice your punctuation, spelling, use of capitals, etc.:

Pictures of Memory.

Among the beautiful pictures
That hang on Memory's wall,
Is one of a dim old forest,
That seemeth best of all;
Not for its gnarled oaks olden,
Dark with the mistletoe;
Not for the violets golden
That sprinkle the vale below;
Not for the milk-white lilies
That lean from the fragrant ledge,
Coquetting all day with the sunbeams,
And stealing their golden edge;
Not for the vines on the upland,
Where the bright red berries rest,
Nor the pinks, nor the pale sweet cowslip,
It seemeth to me the best.

I once had a little brother,
With eyes that were dark and deep;
In the lap of that old dim forest
He lieth in peace asleep.

Light as the down of the thistle,
 Free as the winds that blow,
 We roved there the beautiful summers,
 The summers of long ago;
 But his feet on the hills grew weary,
 And one of the autumn eves,
 I made for my little brother
 A bed of the yellow leaves.
 Sweetly his pale arms folded
 My neck in a meek embrace,
 As the light of immortal beauty
 Silently covered his face;
 And when the arrows of sunset
 Lodged in the tree-tops bright,
 He fell, in his saint-like beauty,
 Asleep by the gates of light.
 Therefore of all the pictures
 That hang on Memory's wall,
 The one of the dim old forest
 Seemeth the best of all.

—*Alice Cary.*

LESSON CXXV.

Contractions.

Use the following contractions in sentences:

it's	here's	don't
we'll	o'er	doesn't
I'll	didn't	'twas
'tis	hadn't	I'm
he'll	can't	wouldn't

Now write all your sentences again and write your contractions out in full.

LESSON CXXVI.**Thinking an Isolated Sentence into a Context.**

“The boys walked through pleasant fields and shady lanes.”

Think carefully the thought expressed by the sentence and then write a story using this sentence in it as in Lesson CXVIII.

See if you can answer the following questions about the word, **AND**:

1. What kind of idea does it express?
2. Is the relation asserted, i. e., is it a thought relation, or is it an unasserted relation?
3. Between what does the relation exist?
4. Are the ideas between which the relation exists of equal rank or importance, or are they of unequal rank?
5. How is the word, “and”, like the word, “to” in Lesson CXIX and how does it differ from it?

Concerning the other words in this sentence, ask yourselves the same questions as those which are asked about the words in Lesson CXIX.

LESSON CXXVII.**Composition.**

When you write a composition, put the subject of it at the top of your first page, in the middle of your first line, and draw three lines under it. Leave the first line below this blank. Leave a margin of one inch on the left side of each page. Begin each line at the same distance from the left edge of your page, and, in order that your composition may be neat, do not crowd your words out to the right edge of your paper.

Divide your composition into paragraphs. A paragraph should include all you write about one topic.

A boy, in writing about his family, said that it was composed of his father, his mother, his little sister, and himself; and that they lived on Sixth Avenue in a neat, little cottage. This part of his composition was one paragraph. Then he wrote about his father; then his mother; then his little sister; and lastly, about himself. He put what he said about each member of the family into a separate paragraph. How many paragraphs did he have? Why?

The first line of each paragraph should begin two inches in from the left edge of the paper. Write your name at the close of your composition to the right, and the date of writing to the left.

When you begin to write compositions you must remember all you have learned about writing sentences correctly, punctuation, the use of capital letters, etc.

LESSON CXXVIII.

Composition.

In this little composition which follows, point out all that you have learned in the preceding lesson. Notice how straight the lines are and that the margins are neat:

The Wind and the Sun.

A dispute arose between the North Wind and the Sun about the superiority of their power, and they agreed to try their strength upon a traveller, which should be able to get his cloak off first.

The North Wind began, and blew a very cold blast, accompanied with a sharp driving shower. But this, and whatever else he could do, instead of making the man quit his cloak, obliged him to gird it about his body as close as possible.

Next came the Sun, who, breaking out from a thick watery cloud, drove away the cold vapors from the sky, and darted his warm sultry beams upon the head of the poor weather-beaten traveller. The man growing faint with the heat, and unable to endure it any longer, first throws off his heavy cloak, and then flies for protection to the shade of a neighboring grove.

Strong things are the gentlest; sweet tempers often conquer where passionate ones fail.

85 B. C.

Aesop.

How many paragraphs are there in this composition which you have just studied? Why?

LESSON CXXIX.

Reproduction.

You may now close your books and write the story of "The Wind and the Sun" in your own words.

Take great pains to use capital letters and punctuation marks properly.

Use great care in paragraphing and in spelling your words.

Try to make your composition just as neat as the one in the book.

Arrange it in paragraphs.

LESSON CXXX.

Paragraphing.

I.

Suppose you are writing about a flower. You write three sentence in describing the sepals, four in telling about the petals, five in describing the stamens, two in telling about the pistil, five in describing the leaves, and four in describing the stem of the plant.

How many paragraphs will you have in your composition? Why?

II.

Copy the following sentences neatly and divide them into paragraphs:

March is the third month of the year. It is also called the first month of spring. The weather is still cold, however, and

Next came the Sun, who, breaking out from a thick watery cloud, drove away the cold vapors from the sky, and darted his warm sultry beams upon the head of the poor weather-beaten traveller. The man growing faint with the heat, and unable to endure it any longer, first throws off his heavy cloak, and then flies for protection to the shade of a neighboring grove.

Strong things are the gentlest; sweet tempers often conquer where passionate ones fail.

85 B. C.

Aesop.

How many paragraphs are there in this composition which you have just studied? Why?

LESSON CXXIX.

Reproduction.

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Take great pains to use capital letters and punctuation marks properly.

Use great care in paragraphing and in spelling your words.

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LESSON CXXX.

Paragraphing.

I.

Suppose you are writing about a flower. You write three sentence in describing the sepals, four in telling about the petals, five in describing the stamens, two in telling about the pistil, five in describing the leaves, and four in describing the stem of the plant.

How many paragraphs will you have in your composition? Why?

II.

Copy the following sentences neatly and divide them into paragraphs:

March is the third month of the year. It is also called the first month of spring. The weather is still cold, however, and

there is usually much wind and cold rain. It is a disagreeable month. June is the sixth month of the year. It is also called the first month of summer. Many think that June is the pleasantest month in the year. The fields and woods are then green and full of life. The sky is blue and the air is balmy. Most children, however, think December is the finest month of all. The air then is cold and crisp. There are usually some skating and coasting for boys and girls in December. And then, best of all, this is the month that brings Christmas with all its gifts and joys.

How many paragraphs have you? Why?

LESSON CXXXI.

A Basket of Apples.

Place a basket of apples before you so that you can see the fruit well. You are now to learn how to write a composition about such a subject. The composition on this subject is to be written for some one who lives near the equator and who has never seen any apples.

Your purpose in writing the composition will be to give this person, for whom you are writing it, a true idea of the fruit. Work out orally in the class, with your teacher, the main points which should be put into such a composition. Ask yourselves the question all the time, "Now, what should I say about this fruit in order to give the person for whom I am writing, a true idea of it?" Test every point by this question.

See in this way if you should write of the kind of tree on which apples grow, the climate suitable to their growth, how they are cultivated, how long before the trees bear, how many

crops each year, when they ripen, how long it takes the fruit to mature, the appearance of the fruit, its beauty, size, varieties, its many uses, etc.

LESSON CXXXII.

A Basket of Apples.

Write a paper including all the points worked out in the preceding lesson. Arrange the points in the best possible order so as to give the most accurate picture of this kind of fruit. Be careful to spell all the words correctly, punctuate it properly, divide it into paragraphs, and use capital letters wherever necessary.

Read some of these papers in the recitation and correct mistakes in language, punctuation, neatness of form, etc.

Try to decide upon the topics which should be put into such a composition in order that the purpose may be accomplished; the number of such topics to be used; the best possible order in which to present the topics.

Rewrite your composition, improving it all you can.

LESSON CXXXIII.

A Basket of Apples.

Now you may think out all that you would say about the apples if you were trying to show what a beautiful fruit they are: their color, odor, how they look on the tree when they are blossoms, when they are partly grown, when they are ripe, how they look when gathered and piled up in great heaps, in the cellar, in barrels, in the windows of shops, how they scent a handkerchief, a room, etc., etc.

How do these topics differ from those presented in the last paper? Why?

LESSON CXXXIV.**A Basket of Apples.**

Write a composition including all the points worked out in the preceding lesson. Try to have it neat and correct in every point.

Read these papers in the recitation and correct all the mistakes in them.

Try to decide just what kind of topics should be put into the paper in order to show the beauty of the apples; the number of such topics to be presented; the best possible order in which to present the topics.

Rewrite your paper and change any part of it which you can improve.

LESSON CXXXV.**A Basket of Apples.**

Suppose you are trying to sell these apples. Now think of all you would say about them in order to induce a person to buy them; their size, the variety, smooth peel, soundness, the various uses to which they may be put, good eating apples, good cooking apples, keeping qualities, juicy, sour, sweet, etc., etc.

How do these topics differ from those presented in the preceding lessons? Why?

LESSON CXXXVI.**A Basket of Apples.**

Write a composition including all you would say about the apples, if you were trying to persuade some one to buy them.

Be careful to have each thought expressed well, and your paper neat and correct in every particular.

Read these papers in the recitation and correct all the mistakes you can find in them.

Notice carefully just what kind of topics should be put into the paper in order to induce people to buy the apples; the number of such topics which should be presented; the best possible order in which to present the topics.

Rewrite your paper and improve it all you can in every way.

LESSON CXXXVII.

A Bouquet of Roses.

Work out orally all that you would say about this subject:

1. If you were writing to one who lives in a cold climate where roses do not grow, and you wanted to tell him just what they are, how they look, and their uses.

2. If you were trying to show some one how very beautiful roses are so that he might appreciate and enjoy them more.

3. If you were trying to persuade some one to buy the bouquet.

LESSON CXXXVIII.

A Bouquet of Roses.

Write three compositions on this subject including the topics worked out in the preceding lesson. Observe all the instructions given in the lessons on "A Basket of Apples."

LESSON CXXXIX.

A Bunch of Toy Balloons.

Deal with this subject as with the preceding.

LESSON CXL.**A Silk Kite.**

Proceed in the same way as in the preceding lessons.

LESSON CXLI.**Ice-Cold Lemonade.**

Work similar to that indicated in the preceding lessons.

LESSON CXLII.**Making Coffee at a Picnic.**

Think out carefully all you would say about this subject, if you were telling some one just how the coffee was made: the fire, obtaining the water, the vessel in which the coffee was made, what was done first, what next, etc.

Why should you speak of each of these points?

LESSON CXLIII.**Making Coffee at a Picnic.**

Write a composition including all the topics worked out in the preceding lesson. Be careful to spell your words correctly and to make your paper neat.

Read your compositions in the recitation and correct all the mistakes in them.

Try to show why you put into your paper all the topics which you have discussed; see if you could omit any of them, or if you should have others; see if you could arrange the topics in any better order.

Rewrite your papers and make any changes which you think would improve them.

LESSON CXLIV.

Making Coffee at a Picnic.

Think out carefully all you would say about this subject if you were trying to tell some one what a good time you had making coffee at a picnic and how much fun it is: the difficulties under which you work, how hard it is to keep the ashes from getting into it, to keep the coffee pot from turning over and spilling it, the novelty of it, what people who are looking on say, etc., etc.

Why should you mention these points?

LESSON CXLV.

Making Coffee at a Picnic.

Write a paper including all the points thought out in the preceding lesson. Try to punctuate and capitalize properly. Keep your margins straight and make your paper neat.

Read your papers in the recitation and correct all the mistakes.

Why do you write about all these points? How do the topics in this paper differ from those in the first paper on this subject? Why? Have you omitted anything which should be said? Have you written anything which could be omitted? Why? Have you presented the topics in the best possible order?

Rewrite your papers and improve them all you can.

LESSON CXLVI.

Making Coffee at a Picnic.

Suppose you are trying to persuade one of your friends to

go to a picnic. In order to induce him to go, you tell him about making the coffee when you are there.

Think out all you would say to him about making the coffee in order to induce him to go: the novelty of it, the appearance of the camp fire, how the coffee bubbles and steams, how good it smells, how much better it tastes out in the woods than it does indoors, etc., etc.

LESSON CXLVII.

Making Coffee at a Picnic.

Write a composition including all the topics thought out in the preceding lesson. Try to write neatly and make your sentences express your thoughts clearly.

Read your papers in the recitation and ask your teacher and classmates to point out all the mistakes you have made.

Why do you write about all these topics in this paper? How do the points in this paper differ from the points in the other two papers on this subject? Have you omitted any topic which should be included? Could you leave out any topic which you have discussed? Why? Have you presented the topics in the best possible order?

Rewrite your compositions and make them better if you can.

LESSON CXLVIII.

A Picture Story.



A SUMMER IN HOLLAND WATERS.

Did you ever go aboard a great ship? Do you like to ride on the water? What is the largest body of water you have

ever seen? Do you know the names of the parts of a ship? Look in the unabridged dictionary and you will find them all given there.

Do you know much about the waters of Holland? Over what waters would you have to sail in going there? Have you read "Hans Brinker or the Silver Skates"?

Start from home and take an imaginary trip to Holland.

Write a composition and tell about the interesting things which you saw.

Divide your papers into paragraphs.

LESSON CXLIX.

Weathering or Crumbling of Rocks.

Materials, pieces of crumbling rock fragments, hard clods of clay, pieces of mortar, shale, etc.

Pour water on the clods and notice result. Why do the clods crumble? Expose some bits of mortar, clods and pieces of shale to the rain and frost and notice them from time to time during the term.

What is the effect of the rain and frost on these materials? How is this effect produced?

Heat a few stones in the fire, carry them quickly into the yard in a coal hod or shovel and dash water on them. What happens to them? Why?

What occurs when water is splashed on a hot lamp chimney? Why? When a cold tumbler or dish is put into hot water? Why?

Have you noticed some of the soil or sand of your school yard? Of what is it made?

Notice the loose material at the foot of a bank or cliff.

Where did it come from? How did it become so much broken up?

Write a composition and tell all you have learned about the action of the weather upon rocks.

Divide your compositions into paragraphs. Notice the spelling, punctuation, use of capitals, etc.

LESSON CL.

Making Bread.

Deal with this subject as you did with "Making Coffee at a Picnic." What do you expect to accomplish by writing on the subject?

LESSON CLI.

Grinding Wheat into Flour.

Go to a mill if you can and learn just how wheat is made into flour. If you cannot go to a mill, ask your father or some one to tell you. Write a composition similar to those you have written before. What are you going to try to accomplish in the paper?

LESSON CLII.

The Pea.

You may begin with the pea and tell all the changes which would take place in it if you were to plant it and care for it until it produces other peas. Plant some peas in a box in your room or in the garden at home and watch them until they grow and produce other peas.

Write a composition on the subject. What is your purpose in writing?

LESSON CLIII.**The Raindrop.**

Trace the raindrop from the time it rises in vapor out of the ocean, until it falls in a raindrop and flows back into the ocean again.

Write a composition on this subject. What is your purpose in writing? See "Brooks and Brook Basins," Frye.

LESSON CLIV.**Making Cider.**

Tell what is done with the apples first, what next, etc.

Write a composition including all these points. What is your purpose in writing?

LESSON CLV.**Threshing Wheat.**

Think out the topics as indicated in the preceding lessons. Fix upon your purpose in writing. Write a composition.

LESSON CLVI.**A Day in School.**

Notice carefully all you do during one day at school. Write a composition telling all about it.

LESSON CLVII.**A Visit to the Country.**

You may write about a real visit which you made one time, or you may imagine one and write about it. Always write plainly and make your paper neat; punctuate it carefully;

spell your words correctly, and try to make your sentences express your thought accurately.

LESSON CLVIII.

Fish.

Think out carefully all you would say about this subject, if you were trying to tell anyone what they are; how they look, their fins, gills, where they live, how they breathe, the food on which they live, how they are caught, their uses, the different kinds of them, etc., etc.

LESSON CLIX.

Fish.

Write a composition including the topics thought out in the preceding lesson. Be careful to make your paper neat and accurate.

Explain why you put in each point, when you read your paper in recitation. Why do you not present other points? Why do you not leave out some of these? Have you presented the points in the best possible order?

Rewrite your papers and improve them all you can.

LESSON CLX.

Horses.

Write a paper showing that we should be kind to horses. Think out first all that you could say, showing that we should be kind to horses. How would each of these points make us see that we should be kind to horses? Arrange the topics in the best order. Write your paper carefully.

LESSON CLXI.**English Sparrows.**

Think out carefully all you would say, if you were trying to show that English Sparrows should be driven out of this country. Why would you present these topics? How does each topic help to show that the sparrows should be driven out?

Arrange your topics in the best order and then write a paper, being careful to express your thoughts well.

When you read these compositions in the recitation, ask your teacher and classmates to point out all your mistakes.

Rewrite your papers and improve them as much as possible.

LESSON CLXII.**English Sparrows and Robins.**

Think out carefully how English Sparrows are like Robins, and how they differ from them. Do they both stay here during the winter; their appearance; do they sing; their dispositions; how they treat other birds; their nests; their food, etc., etc.

Write a paper including all these topics. When you read these papers in the recitation, ask your teacher and classmates to see if you have made any mistakes; if you have thought out all the important likenesses and differences; if you have any which are not important; if you have presented them in the best order.

Rewrite your papers and improve them all you can.

LESSON CLXIII.**Fish and Birds.**

Proceed as in the last lesson.

Any Two Men; as, Lincoln and Garfield.

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LESSON CLXIV.

Pleasures of Winter and Summer.

Work out as in the preceding lesson.

LESSON CLXV.

Any two Studies; as, Geography and Arithmetic.

LESSON CLXVI.

Any two Countries; as, England and the United States.

LESSON CLXVII.

Any two Battles; as, Yorktown and Saratoga.

LESSON CLXVIII.

Any two Men; as, Lincoln and Garfield.

NOTE —Many other good subjects will be suggested by these.

LESSON CLXIX.**A Picture Story.****OUR CHRISTMAS.**

Notice the picture carefully. Draw on your imaginations and write as pretty a Christmas story as you can.

Make your composition neat and be careful to paragraph it properly.

LESSON CLXX.

Wearing away of Rocks.

Material. A few pieces of broken rock, and some rounded smooth pebbles from the brook.

The children may examine and describe the broken pieces, the pebbles. What is their shape, color, texture and weight? Why are there sharp edges on the rocks? Flat sides?

Examine the smooth pebbles. In what ways are they alike? Are they of the same color, texture?

May the pebbles ever have been rough like the other pieces? How have they become smooth?

Notice the pebbles along a brook. What is the shape of most of them? What do you think is the cause of this?

"Commonneys" or white marbles are made by rolling a box or cask of limestone cubes in water until they are rounded.

Write a composition telling all that you have learned from this lesson. Describe the process by which rough rocks with sharp corners are worn down to smooth, round pebbles.

LESSON CLXXI.

How to Use the Selection of Literature in Composition Work.

1. Read the selection carefully and try to obtain the thought as a whole.

2. Try to determine what the idea, as a whole, about which the author is writing, is. The question might be put this way: What is the idea about which the author is writing; or what is the idea treated in the selection; or what is the subject of the selection?

3. Try to determine what kind of idea this is which the

author is presenting. Is it a particular, complex idea, such as, Westminster Abbey, The Charter Oak, The London Plague; or is it a general idea, such as, Noun, Books, Work, Libraries?

If the idea is particular, and is set forth as it exists at some particular time, having co-existing attributes and parts, the discourse process is description. If one should set forth the idea, Indiana, just as it is now or at any other particular time, he would write description.

If the idea is particular and is set forth as changing in time, the discourse process is narration. If an author should set forth the idea, Indiana, as it was when it was a territory, and then as it was when it was admitted to the Union in 1816, and then as it was in 1830, and then as it was at the close of the Civil War, and then as it is now, showing how it has grown, and developed, and changed, he would write narration.

If the author sets forth, for its own sake, a general idea, such as Books, he writes exposition.

In considering the selection under this third point, the pupil would try to decide whether the discourse form is description, narration, or exposition.

4. Try to decide what purpose is embodied in the selection. Try to realize how you thought and felt before you read the selection; then, how you think and feel since you have read the selection. What change has taken place in your thought and feeling? This will indicate to you the purpose embodied in the selection.

The question might be asked as follows: What is the purpose embodied in the selection; or what effect has the selection on you; or what does it make you think, or feel, or wish

to do; or what do you think the author hoped to accomplish by writing the selection?

A writer may set forth an idea or write a selection in order to give the reader information about the subject; or his writing may be intended to awaken some feeling; or his purpose may be to lead the reader to perform some act or make some choice.

The purpose which the author has in mind will determine the nature and number of the attributes to be selected in order to set forth the idea in such a way as to accomplish the purpose. It will also determine the order in which these attributes shall be presented and what language should be selected to best express the thought.

You may see how the choosing of one or another of these purposes by the author will affect his composition, if you will think of three persons writing about The London Plague, each with a different purpose in mind.

The one who writes to give information will give the date of the plague, how long it lasted, its probable causes, how many people died, etc. The one who writes to awaken the feelings of terror and dread arising from the contemplation of such a great calamity, will tell of the consternation of the people, the helplessness of the physicians, the sufferings of those afflicted, the destitution following, etc. While the writer who is writing to induce his readers to act, to render assistance, will speak of the needs of the sufferers, the nurses required, the shelter needed, the means necessary to stop the spread of the plague, the families broken up, the children half-clad and suffering for want of care, etc.

Under this fourth point, try to determine whether the purpose embodied in the selection is to give information, or to

awaken the emotions, or to cause the reader to act or choose. If it is to give information, just what information is given? If it is to awaken the feelings, what feeling is awakened; joy, sympathy, dread, awe, reverence, etc? If it is to make the reader choose, what is the choice desired?

5. The means employed in accomplishing the purpose. After the purpose has been determined, consider each statement in the selection to see how it helps to accomplish the purpose. Are the attributes presented those best fitted to accomplish the purpose? Have necessary attributes been omitted, or unnecessary ones been presented? Is the order in which the attributes and parts are presented that which is best adapted to the accomplishment of the purpose? Is the language of the selection well adapted to the expression of the thought?

6. The pupils will write out these points as the work progresses. The papers should be read in the recitation, criticisms on thought and language should be made, and the pupils should be required to rewrite their compositions as often as is necessary.*

LESSON CLXXII.

Description.

Description presents a complex, particular idea as it appears in space at a particular time, having co-existing attributes and parts.

The Old Clock.

As I look up the stairway, my glance rests upon the old clock, whose white face seems to look down with a solemn

* See the author's "New English Grammar," p 194.

stare, as if it felt itself impelled to keep an eye upon me. It is of the "ancient time" order, made of mahogany almost black with age. It is fully eight feet high, and in form is a pillar with base and capital and tall shaft.

It is rather a plain specimen of its kind, the base and capital resembling square boxes. The shaft, straight and slender, has a glass door, through which I catch the glimmer of the pendulum as it swings to and fro in stately march. The door is hung on huge brass hinges, and is further ornamented with a brass scroll-work key-hole. The capital, surmounted by a simple carved gable-pointed roof, bears the face. The figures on the face are black, and the hands, which I suspect to be of modern make, are of bluish steel.

In the four corners, cut off by the line which encircles the numbers, are painted stiff, quaint, old-fashioned roses in pink and blue, with marvellously green leaves all quite undimmed by age.

LESSON CLXXIII.

The Old Clock.

1. Read the above selection carefully.
2. What is the main idea of which the author is telling us?
3. Is it an idea that may be applied to a number of things or to one thing? Write reasons for your answer.

LESSON CLXXIV.

The Old Clock.

1. Review the work of the preceding lesson, and write a statement of the idea set forth by the author, and a statement of the kind of idea it is.
2. Re-read the selection and state what effect it had upon

you. Did it give you knowledge, cause you to feel in a certain way, or did it cause you to will to do something? Write the answers.

LESSON CLXXV.

The Old Clock.

1. Write a statement of the effect the selection had upon you.
2. Write the main points in the selection that you think produced this effect.

LESSON CLXXVI.

The Old Clock.

1. Read the first sentence and write in statements the knowledge that it gives of the idea treated.
2. What is an attribute?
- *3. What attributes of the idea treated are given in this sentence? Write your answers.

LESSON CLXXVII.

The Old Clock.

1. Does the knowledge given in the first sentence, aid in the accomplishment of the purpose? How?
2. Write the answers.

LESSON CLXXVIII.

The Old Clock.

1. How many sentences are found in the first division of the selection?
2. What is such a division called?

NOTE.—The teacher should work out with the class the attributes of position and effect, both attributes of the whole.

3. What composes such a division?
4. What is the *topic* of this first division?
5. Write the answers. Review Lesson CXXX.

LESSON CLXXIX.

The Old Clock.

1. What is the topic of the second paragraph?
2. What knowledge is given of the idea treated in this paragraph?
3. How does the knowledge it gives contribute to the purpose?
4. Write your answers.

LESSON CLXXX.

The Old Clock.

Same points with the last paragraph. Write the work out.

LESSON CLXXXI.

The Old Clock.

1. In this selection, has the author given all the attributes of the idea treated?
2. If he has not given all of them, name some that are omitted.
3. Would it be best to give all the attributes of the idea set forth? Why? Write your answers.

LESSON CLXXXII.

The Old Clock.

What determines the number of attributes and parts to be

presented? Show by this selection or some part of it what you mean. Write your answers.

LESSON CLXXXIII.

The Old Clock.

1. Could the attributes and parts have been given in any other order than the author has given them? Show a different order in which they might have been given.
2. Is the order in which they are presented a good one? Why?
3. What determines the order in which the attributes and parts shall be presented?
4. Write your answers.

LESSON CLXXXIV.

*The Old Clock.

Write a paper including all you have learned about this selection, "The Old Clock." Try to include in your paper all that is indicated in Lesson CLXXI.

Read your paper in recitation and ask your teacher and classmates to point out all the mistakes you have made. Have you discussed all the points of the selection? Have you spelled all your words correctly? Is your paper neatly written with margins even? Is it properly paragraphed, and punctuated? Have you expressed each thought in the best language you can use?

Rewrite your paper and improve it all you can.

NOTE.—The teacher will notice that each point is worked out carefully, orally in the recitation. The child then rewrites his statement of the point, revising it carefully. Finally, he puts his answers all together and writes the complete paper. Then this is carefully corrected, revised, and rewritten.

LESSON CLXXXV.

A Picture Story.



NAPOLEON.

Find out all you can about Napoleon. Ask your parents or older brothers or sisters. Ask your teacher. Of what nation

was he? When did he live? What did he do? Do you think he was a good man?

Write an interesting composition on Napoleon.

LESSON CLXXXVI.

Kinds of Soil.

Collect various kinds of earth or soil. Use a simple magnifier to examine it.

Look at the sand grains through the magnifier. Rub some of them between the thumb and fingers. Rub them over a piece of window glass under a small block of wood.

What is the appearance of the grains? Of what shape are they? Of what color? Are they hard or soft? How do the grains feel when rubbed between thumb and fingers? Of what do you think the grains of sand are pieces?

In the same way examine clay, gravel, pebbles, and vegetable mold and describe them.

Review Lessons CXLIX and CLXX.

Where does the soil come from? What is it at first? Do you see how it is formed?

Write a composition telling all you know about different kinds of soil and how they are formed.

LESSON CLXXXVII.

Ichabod Crane.

In this by-place of nature (Sleepy Hollow) there abode, in a remote period of American history, that is to say, some thirty years since, a worthy wight of the name of Ichabod Crane, who sojourned, or, as he expressed it, "tarried," in Sleepy Hollow, for the purpose of instructing the children of the vicinity. He was a native of Connecticut, a state which

supplies the Union with pioneers for the mind as well as for the forest, and sends forth yearly its legions of frontier woodmen and country schoolmasters.

The cognomen of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together.

His head was small and flat at the top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weather-cock perched upon his spindle neck to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon the earth, or some scarecrow eloped from a cornfield.

WASHINGTON IRVING.—*The Legend of Sleepy Hollow.*

LESSON CLXXXVIII.

Ichabod Crane.

Read the selection in the preceding lesson and try to obtain the thought as a whole. What is the idea about which the author is writing? What makes you think so? What kind of idea is this, particular or general? Is it simple, or is it complex, composed of attributes and parts? How does the author present the idea, as fixed, at a particular time, or as changing?

Write out in a neat concise way the answers to these questions and bring your paper to the recitation with you.

LESSON CLXXXIX.**Ichabod Crane.**

What is the purpose which you find in this selection? What do you think Irving wished to accomplish by writing the selection? Did he wish to give us information, to awaken our feelings, or to lead us to act or make a choice? Why? Write your work out in neat form.

LESSON CXC.**Ichabod Crane.**

Show how the author has accomplished his purpose. Name all the attributes and parts which he has presented. Why did he present these? Name some attributes and parts which he has not given? Why did he not give these?

Do you think he has presented enough attributes and parts to accomplish his purpose? Has he presented any which are not necessary?

Has he presented the attributes and parts in the best possible order? Why? How many paragraphs are there in the selection? Why? Suppose he had presented the third paragraph first, would the purpose be so well accomplished? Suppose he had omitted the second paragraph, would the purpose be so clearly brought out?

What kind of view of the idea does he give us first? Is it a view of the whole or of the parts? Why does he give us this view of it first?

Write your work neatly and bring it to the class.

LESSON CXCI.

Ichabod Crane.

You may now write a paper including all the points worked out from the selection about "Ichabod Crane."

Read your papers in recitation and ask your teacher and classmates to point out all the mistakes you have made.

Rewrite your paper and improve it all you can.

LESSON CXCII.

Master Simon.

The mirth of the company was greatly promoted by the humors of an eccentric personage whom Mr. Bracebridge always addressed with the quaint appellation of Master Simon. He was a tight, brisk little man, with the air of an arrant old bachelor. His nose was shaped like the bill of a parrot; his face slightly pitted with smallpox, with a dry perpetual bloom on it, like a frost-bitten leaf in autumn. He had an eye of great quickness and vivacity, with a drollery and lurking waggery of expression that was irresistible.

He was evidently the wit of the family, dealing very much in sly jokes and innuendoes with the ladies, and making infinite merriment by harpings upon old themes; which, unfortunately, my ignorance of the family chronicles did not permit me to enjoy. It seemed to be his great delight, during supper, to keep a young girl next him in a continual agony of stifled laughter, in spite of her awe of the reproving looks of her mother, who sat opposite.

Indeed, he was the idol of the younger part of the company, who laughed at everything he said or did, and at every turn of his countenance. I could not wonder at it; for he must have been a miracle of accomplishments in their eyes.

He could imitate Punch and Judy; make an old woman of his hand, with the assistance of a burnt cork and pocket-handkerchief; and cut an orange into such a ludicrous caricature, that the young folks were ready to die with laughing.

WASHINGTON IRVING.—*Christmas Eve.*

LESSON CXCI.

Master Simon.

Use your dictionaries in obtaining the meaning of all the new words in the preceding selection. Work it out carefully, orally, first; then, write a paper as you did on "Ichabod Crane."

LESSON CXCI.

The Squire.

The Squire was a fine healthy-looking old gentleman, with silver hair curling lightly round an open florid countenance; in which a physiognomist, with the advantage, like myself, of a previous hint or two, might discover a singular mixture of whim and benevolence. * * * *

It was really delightful to see the old Squire, seated in his hereditary elbow-chair, by the hospitable fireside of his ancestors, and looking around him like the sun of a system, beaming warmth and gladness to every heart. Even the very dog that lay stretched at his feet, as he lazily shifted his position and yawned, would look fondly up in his master's face, wag his tail against the floor, and stretch himself again to sleep, confident of kindness and protection.

There is an emanation from the heart in genuine hospitality, which cannot be described, but is immediately felt, and puts the stranger at once at his ease. I had not been seated

many minutes by the comfortable hearth of the worthy old cavalier, before I found myself as much at home as if I had been one of the family.

WASHINGTON IRVING.—*Christmas Eve.*

LESSON CXCV .

The Squire.

Work on the preceding selection as you have with those which have been given.

LESSON CXCVI.

A Picture Story.



CALL TO THE FERRYMAN.

What are these women doing? Where have they been? Notice what they have in their hands. Where are they going?

Did you ever ride on a ferryboat? Are they much used now? Why?

Write as interesting a story as you can. Let your imagination run and the picture will suggest the story.

LESSON CXCVII.

The Deserted Village.

Sweet was the sound, when oft at evening's close
Up yonder hill the village murmur rose.
There as I pass'd, with careless steps and slow,
The mingling notes came soften'd from below:
The swain responsive as the milkmaid sung,
The sober herd that low'd to meet their young:
The noisy geese that gabbled o'er the pool,
The playful children just let loose from school,
The watch-dog's voice that bay'd the whispering wind,
And the loud laugh that spoke the vacant mind—
These all in sweet confusion sought the shade,
And fill'd each pause the nightingale had made.
But now the sounds of population fail,
No cheerful murmurs fluctuate in the gale,
No busy steps the grass-grown footway tread,
For all the bloomy flush of life is fled—
All but yon widow'd, solitary thing,
That feebly bends beside the plashy spring;
She, wretched matron—forc'd in age, for bread,
To strip the brook with mantling cresses spread,
To pick her wintry faggot from the thorn,

To seek her nightly shed, and weep till morn—
She only left of all the harmless train,
The sad historian of the pensive plain!

OLIVER GOLDSMITH.—*The Deserted Village.*

LESSON CXCVIII.

The Deserted Village.

Notice that in the preceding selection, you have two pictures presented: one of the village when it was full of life; the other of the village after it was deserted. Why does the author present these two pictures? How does it help him to accomplish his purpose?

Work on this selection as you did on those previously given.

LESSON CXCIX.

The Village Preacher.

Near yonder copse, where once the garden smiled,
And still where many a garden-flower grows wild;
There, where a few torn shrubs the place disclose,
The village preacher's modest mansion rose.
A man he was to all the country dear,
And passing rich with forty pounds a year;
Remote from towns he ran his godly race,
Nor e'er had changed, or wished to change, his place;
Unpracticed he to fawn, or seek for power,
By doctrines fashioned to the varying hour;
Far other aims his heart had learned to prize,
More skilled to raise the wretched than to rise.
His house was known to all the vagrant train;
He chid their wanderings, but relieved their pain:

The long-remembered beggar was his guest,
Whose beard descending swept his aged breast;
The ruined spendthrift, now no longer proud,
Claimed kindred there, and had his claims allowed;
The broken soldier kindly bade to stay,
Sat by his fire, and talked the night away,
Wept o'er his wounds, or tales of sorrow done,
Shouldered his crutch and showed how fields were won.
Pleased with his guests, the good man learned to glow,
And quite forgot their vices in their woe;
Careless their merits or their faults to scan,
His pity gave ere charity began.

Thus to relieve the wretched was his pride,
And e'en his failings leaned to virtue's side;
But in his duty prompt at every call,
He watched and wept, he prayed and felt for all;
And, as a bird each fond endearment tries
To tempt its new-fledged offspring to the skies,
He tried each art, reprov'd each dull delay,
Allured to brighter worlds, and led the way.

Beside the bed where parting life was laid,
And sorrow, guilt, and pain by turns dismayed,
The reverend champion stood. At his control
Despair and anguish fled the struggling soul;
Comfort came down the trembling wretch to raise,
And his last faltering accents whispered praise.

At church, with meek and unaffected grace,
His looks adorned the venerable place:
Truth from his lips prevailed with double sway,
And fools who came to scoff remained to pray.
The service past, around the pious man,

With steady zeal, each honest rustic ran;
Even children followed with endearing wile,
And plucked his gown to share the good man's smile.
His ready smile a parent's warmth expressed;
Their welfare pleased him and their cares distressed;
To them his heart, his love, his griefs were given,
But all his serious thoughts had rest in heaven.
As some tall cliff that lifts its awful form,
Swells from the vale and midway leaves the storm,
Though round its breast the rolling clouds are spread,
Eternal sunshine settles on its head.

OLIVER GOLDSMITH.—*The Deserted Village.*

LESSON CC.

The Village Preacher.

Study the preceding selection until you have the thought as a whole. Then, proceed as directed in the preceding lessons.

LESSON CCI.

The Village Schoolmaster.

Beside yon straggling fence that skirts the way,
With blossomed furze unprofitably gay,
There in his noisy mansion, skilled to rule,
The village master taught his little school.
A man severe he was, and stern to view;
I knew him well, and every truant knew;
Well had the boding tremblers learned to trace
The day's disaster in his morning face;
Full well they laughed with counterfeited glee

At all his jokes, for many a joke had he;
Full well the busy whisper circling round
Conveyed the dismal tidings when he frowned.
Yet he was kind, or, if severe in aught,
The love he bore to learning was in fault;
The village all declared how much he knew;
'Twas certain he could write and cipher too;
Lands he could measure, terms and tides presage,
And e'en the story ran that he could gauge:
In arguing, too, the parson owned his skill;
For e'en though vanquished, he could argue still;
While words of learned length and thundering sound
Amazed the gazing rustics ranged around;
And still they gazed, and still the wonder grew
That one small head could carry all he knew.
But past is all his fame. The very spot
Where many a time he triumphed is forgot.

OLIVER GOLDSMITH.—*The Deserted Village.*

LESSON CCII.

The Village Schoolmaster.

Think out the thought of the preceding selection carefully.
Write your paper carefully, observing spelling, punctuation,
capitals, paragraphing, etc.

LESSON CCIII.

Kinds of Birds.

The observation of birds is very interesting and instructive.
Notice the birds of your vicinity and learn the appearance
and names of as many as possible.

Watch any kind of bird so as to give a good oral or written description of it.

Write a description of the robin. How large is it? What colors has it and how are they arranged? What kind of bill has it? What does it eat? What kind of nest does it build?

Where does it usually build its nest? How many and what



A ROBIN.

kind of eggs does it lay? Do the parent birds both sit on the eggs? Do both feed the young birds?

Do robins stay in your neighborhood through the winter? When do they disappear in the fall? When do they return?

In the same way notice and describe the woodpecker, the oriole, the jay, the mocking bird, the yellow hammer.

LESSON CCIV.

The Guide.

The guide of the orphans, a man of about fifty-five, distinguished by his military air and gait, preserved the immortal type of the warriors of the republic and the empire—those heroic children of the people, who became, in one campaign, the first soldiers in the world—to prove what the people can do, when the rulers of their choice place in them their confidence, their strength, their hope.

This soldier, the guide of the two sisters, and formerly a horse-grenadier of the Imperial Guard, had been surnamed Dagobert. His grave, stern countenance was strongly marked; his long, gray, and thick mustache completely concealed his under lip, and united with a large *imperiale*, which almost covered his chin; his meager cheeks, brick-colored, and tanned as parchment, were carefully shaven; thick eyebrows, still black, overhung and shaded his light blue eyes; his gold ear-rings reached down to his white-edged military stock; his top-coat, of coarse gray cloth, was confined at the waist by a leathern belt; and a blue foraging cap, with a red tuft falling on his left shoulder, covered his bald head.

Formerly endowed with the strength of Hercules, and having still the heart of a lion—good and patient, because he was courageous and strong—Dagobert, notwithstanding his rude exterior, evinced for his orphan charge an exquisite solicitude, a watchful kindness, and a tenderness almost maternal. Yes, *maternal*; for the heroism of affection dwells alike in the mother's heart and the soldier's.

Stoically calm, and repressing all emotion, the unchangeable coolness of Dagobert never failed him; and though few

were less given to drollery, he was now and then highly comic, by reason of the imperturbable gravity with which he did everything.

EUGENE SUE.—*The Wandering Jew.*

LESSON CCV.

The Guide.

Study the preceding selection carefully and write a paper similar to those written on the other selections.

LESSON CCVI.

Nazareth.

Nazareth lies among the hills, which extend for about six miles between the plains of El Battauf on the north, and Esdraelon on the south. It is on the north side of the latter, and overlooks one of the numerous little folds or bays of the great plain, which are seen wherever the hills open. The village lies on the northern side of this green bay, and is reached by a narrow, steep, and rough, mountain path, over which the villagers have to bring their harvests laboriously from the plain beneath on camels, mules, and donkeys. If the traveler ride up this path in March, when Palestine is at its best, he will be charmed by the bright green of the plains and the beauty of the flowers, everywhere lighting up the otherwise barren hills, which at best, yield scanty pasture for sheep and goats. The red anemone and the pink phlox are the commonest; rock roses, white and yellow, are plentiful, with a few pink ones, the cytissus, here and there covers the ground with golden flowers, and the pink convolvulus, marigold, wild geranium, and red tulip, are varied by several

kinds of orchis—the asphodel, the wild garlic, mignonette, salvia, pimpernel, and white or pink cyclamen. As the path ascends, the little fertile valley beneath, running east and west, gradually opens to about a quarter of a mile in breadth, covered with fields and gardens, divided by cactus hedges and running into the hills for about a mile. Near the village, beside the pathway, about an hour from Esdraelon, is a spring from which the water pours from several taps in a slab of masonry, falling into a trough below, for camels, horses, asses, and cattle.

The distant view of the village itself, in spring, is beautiful. Its streets rise, in terraces, on the hill-slopes, towards the northwest. The hills, here and there broken into perpendicular faces, rise above it, in an amphitheatre round, to a height of about five hundred feet, and shut it in from the bleak winds of winter. The flat-roofed houses, built of the yellowish-white limestone of the neighborhood, shine in the sun with a dazzling brightness, from among gardens, and fig trees, olives, cypresses, and the white and scarlet blossoms of the orange and pomegranate. A mosque, with its graceful minaret, a large convent, from whose gardens rise tall cypresses, and a modest church, are the principal buildings. The streets are narrow, poor, and dirty, and the shops are mere recesses on each side of them, but the narrowness shuts out the heat of the sun, and the miniature shops are large enough for the local trade. Numbers of dogs which belong to the place, and have no owner, lie about as in all Eastern towns. Small gardens, rich in green clumps of olive trees and stately palms, break the monotonous yellow of the rocks and houses, while doves coo, and birds of many kinds twitter, in the branches, or flit across the open. The bright colours

of the roller, the hoopoe, the sun-bird, or the bulbul, catch the eye as one or other darts swiftly past, and many birds familiar in England are seen or heard, if the traveler's stay be lengthened, for of the 322 birds found in Palestine, 172 are also British. The song of the lark floods a thousand acres of the sky with melody; the restless titmouse, the willow-wren, the black-cap, the hedge-sparrow, the white-throat, or the nightingale, flit or warble, on the hill-side, or in the cactus hedges, while the rich notes of the song-thrush or blackbird rise from the green clumps in the valley beneath. The wagtail runs over the pebbles of the brook as here at home; the common sparrow haunts the streets and house-tops; swallows and swifts skim the hill-sides, and the grassy meadows; and, in winter, the robin-redbreast abounds. Great butterflies flit over the hill-sides, amongst the flowers, while flocks of sheep and goats dot the slopes and the little plain below. Through this a brook ripples, the only one in the valley, and thither the women and maidens go to fetch water in tall jars, for household use. It is the one spring of the town, and hence, must have been that which the mothers and daughters of Christ's day frequented. It rises under the choir of the present Greek church, and is led down the hill-side in a covered channel. An open space near the church is the threshing-floor of the village, where, after harvest the yoked oxen draw the threshing-sledges slowly, round and round, over the grain, in the open air. No wonder that in spring Nazareth should have been thought a paradise, or that it should be spoken of as perhaps the only spot in Palestine where the mind feels relief from the unequalled desolation that reigns nearly everywhere else.

CUNNINGHAM GEIKIE.—*The Life and Words of Christ.*

LESSON CCVII.**Nazareth.**

Study the preceding selection carefully and write a composition including all the points in the outline given in other lessons.

LESSON CCVIII.**TOM TIT'S WEDDING DAY.**

Two little Tom Tits,
Sitting on a tree,

Suddenly bethought themselves
How pleasant it would be,
If instead of living all their lives,
As sister and as brother,
They billed and cooed like other birds,
And married one another.

When somebody is bridegroom,
And somebody is bride,
Of course the proper thing to do,
Is fly away and hide.
So they crept beneath a tuft of leaves,
And cottoned close together,
And talked about their little selves,
The sunshine and the weather.

A busy happy little thing
Was Sukie Tit the bride;
She did not care to sit up there,
And did not wish to hide,
And much to do had little Su,
For saint or bird or sinner
Must have a breakfast every day,
And, if he can, a dinner.

Read the poem carefully. Use your imagination and
write an original story suggested by this poem and picture..

LESSON CCIX.**Narration.**

Narration is that form of discourse which sets forth a particular idea viewed as changing. It presents a complex, particular idea not as fixed, having co-existing attributes and parts, as in description; but as changing. The attention of the mind is fixed on the changes.

But narration can present a particular idea as changing, only by describing it as it is at one time, and then, as it is at another, and then, as it is at another, thus showing how it has changed or developed or grown. It is made up of a series of descriptions but it must also present the changes from one state or condition to another.

The distinguishing feature of narration is in the way in which the idea is presented. It will be the author's purpose in narration to set forth the individual idea which he is treating as exhibiting a constant change of attributes.

The Captain's Story.

"As I was once sailing," said the captain, "in a fine, stout ship, across the banks of Newfoundland, one of those heavy fogs that prevail in those parts rendered it impossible for us to see far ahead, even in the daytime; but at night the weather was so thick that we could not distinguish any object at twice the length of the ship. I kept lights at the masthead, and a constant watch forward to look out for fishing smacks, which are accustomed to lie at anchor on the banks.

The wind was blowing a smacking breeze, and we were going at a great rate through the water. Suddenly the watch

gave the alarm of 'A sail a-head!'—it was scarcely uttered before we were upon her. She was a small schooner, at anchor, with a broadside toward us. The crew were all asleep, and had neglected to hoist a light. We struck her just amidships. The force, the size, the weight of our vessel, bore her down below the waves; we passed over her and were hurried on our course.

As the crashing wreck was sinking beneath us, I had a glimpse of two or three half-naked wretches, rushing from her cabin; they just started from their beds to be swallowed shrieking by the waves. I heard their drowning cry mingling with the wind. The blast that bore it to our ears, swept us out of all farther hearing. I shall never forget that cry!

It was some time before we could put the ship about, she was under such headway. We returned as nearly as we could guess, to the place where the smack had anchored. We cruised about for several hours in the dense fog. We fired signal-guns, and listened if we might hear the halloo of any survivors; but all was silent—we never saw or heard anything of them more."

WASHINGTON IRVING.—*The Voyage.*

LESSON CCX.

The Captain's Story.

Study the preceding selection carefully and try to obtain the thought as a whole. What is the idea about which the author is writing? What leads you to think so? What kind of idea is this, particular or general? Is it simple or is it complex, composed of attributes and parts?

How does the author present the idea, as fixed, having co-

existing attributes and parts and at some one time; or does he present it as changing in time?

Write out, in neat form, your answers to these questions.

LESSON CCXI.

The Captain's Story.

What is the purpose of the selection? What do you think Irving wished to accomplish by writing the story? Did he wish to give us information, to arouse our emotions, or to lead us to act or make a choice? Why?

Write the answers to these questions neatly.

LESSON CCXII.

The Captain's Story.

Show how the author has accomplished his purpose. Name all the attributes and parts which he has given us. Why did he present these? Name some attributes and parts which he has not given. Why did he not tell us about these?

Do you think he has presented all the attributes and parts necessary to accomplish his purpose? Has he presented any which are not necessary?

Has he presented the attributes and parts in the best possible order? Why? How many paragraphs are there in the selection? Why? Suppose he had presented the third paragraph first, would the purpose be so well accomplished? Why? Suppose he had omitted the first paragraph, would the purpose be so clearly brought out? Why?

Write the answers to these questions neatly.

LESSON CCXIII.

The Captain's Story.

Write a composition on "The Captain's Story," answering all the questions in the preceding lessons.

Try to make your paper as neat and accurate as possible.

Read these papers in recitation; correct them carefully; rewrite them, improving them all you can.

LESSON CCXIV.

Pippa.

The year's at the spring,
The day's at the morn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing,
The snail's on the thorn;
God's in his heaven—
All's right with the world!

From Browning's Pippa Passes.

All the year in the little village of Asolo the great wheels of the mills went round and round. It seemed to the very little children that they never, never stopped, but went on turning and singing, turning and singing. No matter where you went in the village, the hum of the wheels could always be heard, and though no one could really say what the wheels sang, everyone turned gladly to his work or went swiftly on his errand when he heard the busy song.

Every one was proud of the mills in Asolo, and the children most of all. The very little ones would go to the lowest windows and look into the great dim room where the wheels

were, and they wondered, as they looked, if ever they would grow wise enough to help make silk.

Those children who were older wound thread on the bobbins, or helped at the looms. And whenever they saw the bright stuff in shop windows, or a beautiful woman passed in silken robes, they looked with shining eyes. "See how beautiful!" they would say. "We helped. She needs us; the world needs us!" and their hearts were so full of gladness at the thought.

The poet tells us there was a child there whose name was Pippa, and she worked all day in this mill, winding silk on the little whirling, whirling spools.

Now in the year there was one day they gave her for her own—one perfect day when she could walk in the sweet, sweet meadows, or wander toward the far, strange hills. And this one precious day was so shining and full of joy to Pippa that its light shone all about her until the next, making itself into dreams and little songs that she sang to her whirring spools.

One night, when the blessed time would be next morning, she said to the day:

"Sweet Day, I am Pippa, and have only you for the joy of my whole long year; come to me gentle and shining, and I will do whatever loving deed you bring me."

And the blessed day broke golden and perfect!

She sprang up singing; she sang to the sunbeams, and to her lily, and to the joy in the world; she ran out, and leaped as she went; the grass blew in the wind, and the long yellow road rolled away like unwound silk.

She sang on and on, hardly knowing. And it was a sweet song no one had ever heard. It was what birds sing, only this had words; and this song was so full of joy that when a

sad poet heard it he stopped the lonely tune he piped, and listened till his heart thrilled. And when he could no longer hear, he took up the sweet strain and played it so strong and clear that it set the whole air a-singing. The children in the street began dancing and laughing as he played; the old looked up; a lame man felt that he might leap, and the blind who begged at corners forgot they did not see, the song was so full of the morning wonder.

But little Pippa did not know this; she had passed on singing.

Out beyond the village there were men who worked, building a lordly castle. And there was a youth among them who was a stair builder, and he had a deep sorrow. The dream of the perfect and beautiful work was in his life, but it was given to him to build only the stairs men trod on. And as he knelt working wearily at his task, from somewhere beyond the thicket there came a strange, sweet song, and these were the words:

“All service ranks the same with God,
There is no last or first!”

The youth sprang up; the wind lifted his hair, the light leaped into his eyes, and he began to do the smallest thing perfectly.

Farther down the road there was a ruined house; a man leaned his head on his hand and looked from the window. A great deed that the world needed must be done, and the man loved the great deed, but his heart had grown faint, and he waited.

And it chanced that Pippa passed, singing, and her song reached the man; and it was to him as if God called. He rose

up strong and brave, and leaping to his horse he rode away to give the great deed to the world.

At night when the tired Pippa lay upon her little bed, she said to the day, "Sweet Day, you brought me no loving deed to give in payment for the joy you gave."

But the day knew.

And on the morrow, the child Pippa went back to the mill and wound the silk bobbins, and she was so full of gladness, she hummed with them all day.

MAUD MENIFEE.—*Child Stories from the Masters.*

LESSON CCXV.

Pippa.

Study the selection in the preceding lesson. Think out carefully the answers to all the questions asked about "The Captain's Story." Write a paper on this selection, answering all those questions.

LESSON CCXVI.

Parsifal.

Long, long ago, when the old nations were child nations, they had the most wonderful dreams and stories in their hearts; and they told them over so many, many times, with love and wonder, that they grew into Art,—poems and songs and pictures. And there is one beautiful story which you will find in many songs and poems, for almost every nation has told it in its own way. And this is it:

Long, long ago—so long that no one can tell whether it really happened or whether the old German folk only dreamed it—there was a band of knights who went away and lived to—

gether on a beautiful high mountain, far above the world, where no evil might ever come to them; and there they thought of nothing but pure and holy things. The purest knight was chosen king among them, and led them in all high things; and they lived so for many years, keeping themselves from wrong and beholding blessed wonders that the world had never seen,—miracles of light that sometimes passed above them.

But once there came an evil thought to the very king; nothing could put it away, and it was like a spear-wound in his side that nothing could heal. It was the greatest suffering; it even touched the joy of the knights, for they began to think only of what would heal the king. Many went far and wide, seeking a cure, while others dropped back to the world again; for the pattern of purity was not perfect any longer, and they seemed to forget what it had been. All the miracles stopped, and the sick king and the knights waited and waited for one who was pure enough to show them the perfect pattern again.

And one day a youth passed by who was so innocent that he did not know what wrong was. When the knights beheld him they looked in wonder, and said: "Is it not he, the innocent one, who will save us?" and they led him up to the temple. And behold, it was the time of the holy feast, when long ago the light had passed above them. And the youth stood there with great wonder and trouble in his heart, for he saw the suffering of the king, and how the knights longed and waited; he heard their voices in solemn tones, and the mourning voice of the king. And lo, while he looked, a wonderful glowing light passed above them. The knights all rose up with great

joy in their hearts and looked at the boy, for the blessed miracle had come again, and it was a sign.

But Parsifal stood still with wonder and trouble in his heart; and when they asked if he knew what his eyes had seen, he only shook his head.

So the hope and joy went from the knights, and they led him out and sent him on his way.

And the boy Parsifal traveled down into the world. And as he went he met many wrongs, and he began to know what evils there were.

Now whenever one crossed his way, he went to it and handled it. But behold, his mind was so pure and godlike that whenever he touched evil to learn what it was, it grew into some gentle thing in his hand. He went throughout the whole world seeking to know what evil was, but he was so mild and beautiful that wrongs fell away before him, or were healed as he passed. And he went on and on to the very kingdom of Evil, at last, and when its king saw him, he cried out with a great cry, and hurled his spear; but it only floated above the head of Parsifal, and when he seized it in his hand the whole kingdom melted away. And Parsifal found he was standing in a sunny meadow not far from the holy mountain; and he went up to the knights and stood with them in the temple, and his face was like the face of an angel. They say the king was healed as he looked, and that the wonderful light shone above them and was with them always, forever.

MAUD MENIFEE.—*Child Stories From the Masters.*



FAIRY TALES. (See Lesson CCXVIII.)

LESSON CCXVII.**Parsifal.**

Study the story of "Parsifal" carefully. Think out the idea about which the author is writing, the purpose, the way in which he accomplishes the purpose, etc., as in preceding lessons.

Write a paper on this story.

LESSON CCXVIII.**Fairy Tales.**

Write a composition about fairy tales. What are they? What fairy tales have you read? Do you like them? What fairy tale do you like best of all? Tell about it.

LESSON CCXIX.**Choice of Hercules.**

When Hercules was in that part of his youth in which it was natural for him to consider what course of life he ought to pursue, he one day retired into a desert, where the silence and solitude of the place very much favored his meditations. As he was musing on his present condition, and very much perplexed in himself, on the state of life he should choose, he saw two women of larger stature than ordinary, approaching towards him. One of them had a very noble air, and graceful deportment; her beauty was natural and easy, her person clean and unspotted, her eyes cast towards the ground, with an agreeable reserve, her motions and behavior full of modesty, and her raiment was white as snow.

The other had a great deal of health and floridness in her

countenance, which she had helped with an artificial white and red; and she endeavored to appear more graceful than ordinary in her mein by a mixture of affectation in all of her gestures. She had a wonderful confidence and assurance in her looks, and all the variety of colors in her dress, that she thought were the most proper to show her complexion to advantage. She cast her eyes upon herself, then turned them on those that were present to see how they liked her; and often looked on the figure she made in her own shadow. Upon her nearer approach to Hercules she stepped before the other lady, who came forward with a regular composed carriage; and running up to him, accosted him after the following manner:—

“My dear Hercules,” says she, “I find you are very much divided in your thoughts, upon the way of life you ought to choose; be my friend, and follow me; I will lead you into the possession of pleasure, and out of the reach of pain, and remove you from all the noise and disquietude of business. The affairs of either peace or war, shall have no power to disturb you. Your whole employment shall be to make your life easy, and to entertain every sense with its proper gratifications. Sumptuous tables, beds of roses, clouds of perfume, concerts of music, crowds of beauties, are all in readiness to receive you. Come along with me to this region of delights, this world of pleasure, and bid farewell forever, to care, to pain, to business.”

Hercules, hearing the lady after this manner, desired to know her name; to which she answered, “My friends, and those who are well acquainted with me, call me Happiness; but my enemies, and those who would injure my reputation, have given me the name of Pleasure.”

By this time the other lady came up, who addressed herself to the young hero in a very different manner.

"Hercules," says she, "I offer myself to you because I know you are descended from the gods, and give proofs of that descent by your love of virtue, and application to the studies proper for your age. This makes me hope you will gain, both for yourself and me, an immortal reputation. But, before I invite you into my society and friendship, I will be open and sincere with you, and must lay down this, as an established truth, that there is nothing truly valuable which can be purchased without pains and labor. The gods have set a price upon every real and noble pleasure. If you would gain the favor of the Deity, you must be at the pains of worshipping him: if the friendship of good men, you must study to oblige them: if you would be honored by your country, you must take care to serve it. In short, if you would be eminent in war or peace, you must become master of all the qualifications that can make you so. These are the only terms and conditions upon which I can propose happiness."

The goddess of Pleasure here broke in upon her discourse:

"You see," said she, "Hercules, by her own confession, the way to her pleasures is long and difficult; whereas, that which I propose is short and easy."

"Alas!" said the other lady, whose visage glowed with passion, made up of scorn and pity, "what are the pleasures you propose? To eat before you are hungry, drink before you are athirst, sleep before you are tired; to gratify your appetites before they are raised, and raise such appetites as nature never planted. You never heard the most delicious music, which is the praise of one's own self; nor saw the most beautiful object, which is the work of one's own hands. Your

votaries pass away their youth in a dream of mistaken pleasures, while they are hoarding up anguish, torment, and remorse, for old age

“As for me, I am the friend of gods and of good men, an agreeable companion to the artisan, a household guardian to the fathers of families, a patron and protector of servants, an associate in all true and generous friendships. The banquets of my votaries are never costly, but always delicious; for none eat and drink at them, who are not invited by hunger and thirst. Their slumbers are sound, and wakings cheerful. My young men have the pleasure of hearing themselves praised by those who are in years; and those who are in years, of being honored by those who are young. In a word, my followers are favored by the gods, beloved by their acquaintances, esteemed by their country, and after the close of their labors, honored by posterity.”

We know by the life of this memorable hero, to which of these two ladies he gave up his heart; and I believe every one who reads this, will do him the justice to approve his choice.

JOHNSON.—*Tattler*.

LESSON CCXX.

Choice of Hercules.

Study the story in the preceding lesson carefully. Think out the idea about which the author is writing, the purpose, the way in which he accomplishes his purpose, etc., as in preceding lessons.

Write a composition on this story.

By this time the other lady came up, who addressed herself to the young hero in a very different manner.

"Hercules," says she, "I offer myself to you because I know you are descended from the gods, and give proofs of that descent by your love of virtue, and application to the studies proper for your age. This makes me hope you will gain, both for yourself and me, an immortal reputation. But, before I invite you into my society and friendship, I will be open and sincere with you, and must lay down this, as an established truth, that there is nothing truly valuable which can be purchased without pains and labor. The gods have set a price upon every real and noble pleasure. If you would gain the favor of the Deity, you must be at the pains of worshipping him: if the friendship of good men, you must study to oblige them: if you would be honored by your country, you must take care to serve it. In short, if you would be eminent in war or peace, you must become master of all the qualifications that can make you so. These are the only terms and conditions upon which I can propose happiness."

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votaries pass away their youth in a dream of mistaken pleasures, while they are hoarding up anguish, torment, and remorse, for old age

“As for me, I am the friend of gods and of good men, an agreeable companion to the artisan, a household guardian to the fathers of families, a patron and protector of servants, an associate in all true and generous friendships. The banquets of my votaries are never costly, but always delicious; for none eat and drink at them, who are not invited by hunger and thirst. Their slumbers are sound, and wakings cheerful. My young men have the pleasure of hearing themselves praised by those who are in years; and those who are in years, of being honored by those who are young. In a word, my followers are favored by the gods, beloved by their acquaintances, esteemed by their country, and after the close of their labors, honored by posterity.”

We know by the life of this memorable hero, to which of these two ladies he gave up his heart; and I believe every one who reads this, will do him the justice to approve his choice.

JOHNSON.—*Tattler*.

LESSON CCXX.

Choice of Hercules.

Study the story in the preceding lesson carefully. Think out the idea about which the author is writing, the purpose, the way in which he accomplishes his purpose, etc., as in preceding lessons.

Write a composition on this story.

LESSON CCXXI.**Franklin's Experience in Philadelphia.**

I walked up the street, gazing about, till, near the market-house, I met a boy with bread. I had made many a meal on bread, and, inquiring where he got it, I went immediately to the baker's he directed me to, in Second Street, and asked for biscuit, intending such as we had in Boston; but they, it seems, were not made in Philadelphia. Then I asked for a threepenny loaf, and was told they had none such. So, not considering or knowing the difference of money, and the greater cheapness nor the names of his bread, I bade him give me threepenny worth of any sort. He gave me, accordingly, three great puffy rolls. I was surprised at the quantity, but took it, and, having no room in my pockets, walked off with a roll under each arm, and eating the other.

Thus I went up Market Street as far as Fourth Street, passing by the door of Mr. Read, my future wife's father; when she, standing at the door, saw me, and thought I made, as I certainly did, a most awkward, ridiculous appearance. Then I turned and went down Chestnut Street, and part of Walnut Street, eating my roll all the way, and, coming round, found myself again at Walnut Street wharf, near the boat I came in, to which I went for a draught of the river water; and, being filled with one of my rolls, gave the other two to a woman and her child that came down the river in the boat with us, and were waiting to go farther.

Thus refreshed, I walked again up the street, which by this time had many clean-dressed people in it, who were all walking the same way. I joined them, and thereby was led into the great meeting-house of the Quakers, near the market. I

sat down among them, and, after looking round awhile and hearing nothing said, being very drowsy through labor and want of rest the preceding night, I fell fast asleep, and continued so till the meeting broke up, when one was kind enough to rouse me. This was, therefore, the first house I was in, or slept in, in Philadelphia.

FRANKLIN.—*Autobiography.*

LESSON CCXXII.

Franklin's Experience in Philadelphia.

Study the selection in the preceding lesson. Think out the idea treated, the purpose, how the author accomplishes his purpose, etc., as in the preceding lessons.

Write a composition on this selection.

LESSON CCXXIII.

A Picture Story.

(See Illustration, page 204.)

Read the story of "Romeo and Juliet" in Shakespeare's play by that name, or in Lamb's "Tales from Shakespeare."

Write the story in your own words. Use just as good English as you can. Make the story simple and clear.



ROMEO AND JULIET.

LESSON CCXXIV.**Exposition.**

Exposition is that form of discourse which sets forth the general idea for its own sake.

By a general idea is meant one which applies to each one of a class of objects.

When we think of the idea, *tree*, we have in mind all those attributes of the tree which must belong to every possible tree. The class may be very small but any idea which will apply to every object in it is a general idea.

We can set forth such an idea by two main processes:
1. We may define the idea. 2. We may divide it into smaller classes.

A good definition will name the thing to be defined, put it into the smallest known class, and give the marks or characteristics, or attributes of it which distinguish it from all other individuals of the class.

In making the divisions, the writer should be careful to select the basis or bases which will be most helpful in accomplishing his purpose, and to make such divisions as are indicated by the basis or bases.

To set forth the general idea more clearly, the writer may take up individuals of the class and show that they have the attributes which belong to the general idea. We call this process exemplification. If one in discussing *trees* should take the Charter Oak and show that it has all the attributes of the *tree*, he would use the process of exemplification, and would make the general idea more clear.

The writer may also compare the general idea which he is setting forth with some other idea. If one were discussing *triangles*, and he should tell how they are like and how they are unlike *squares*, he could thereby make his idea of *triangles* more clear. This process we call comparison and contrast.

A writer in setting forth a general idea can do no more than define it, divide it into classes, give examples of it, and compare and contrast it with other ideas.

LESSON CCXXV.**Patriotism.**

What is patriotism? Is it narrow affection for the spot where a man was born? Are the very clods where we tread entitled to this ardent preference because they are greener? No, sir; this is not the character of the virtue, and it soars higher for its object. It is an extended self-love, mingling with all the enjoyments of life, and twisting itself with the minutest filaments of the heart. It is thus we obey the laws of society, because they are the laws of virtue. In their authority we see, not the array of force and terror, but the venerable image of our country's honor. Every good citizen makes that honor his own, and cherishes it not only as precious, but as sacred.

He is willing to risk his life in its defense, and is conscious that he gains protection while he gives it; for what rights of a citizen will be deemed inviolable when a state renounces the principles that constitute their security? Or, if his life should not be invaded, what would its enjoyments be in a country odious in the eyes of strangers and dishonored in his own? Could he look with affection and veneration to such a country as his parent? The sense of having one would die within him. He would blush for his patriotism, if he retained any; and justly, for it would be a vice. He would be a banished man in his native land.

Fisher Ames.

LESSON CCXXVI.**Patriotism.**

In the preceding selection what is the idea treated? How

does it differ from the idea treated in "Ichabod Crane?" What kind of idea is each?

What is the purpose in this selection? Why do you think so?

Try to show how the author has accomplished his purpose. Has he defined it? Has he given any classes? Has he used individuals as examples? Has he compared and contrasted it with other ideas?

Write out your answers to these questions in the form of a neat paper.

NOTE.—On account of the nature of Exposition, and from the fact that authors differ so widely in their treatment of general ideas, no very specific instructions can be given for working out this form of discourse. The children may be shown, however, that each selection sets forth a general idea; that it embodies a purpose; and that the author in accomplishing his purpose has used some or all of the four processes: definition, division, exemplification, and comparison and contrast.

LESSON CCXXVII.

Cheerfulness.

Cheerfulness is in the first place the best promoter of health. Repinings, and secret murmurs of the heart give imperceptible strokes to those delicate fibres of which the vital parts are composed, and wear out the machine insensibly; not to mention those violent ferments which they stir up in the blood, and those irregular, disturbed motions which they raise in the animal spirits. I scarce remember, in my own observation, to have met with many old men, or with such who (to use our English phrase), wear well, that had not at least a certain indolence in their humor, if not more than ordinary gaiety and cheerfulness of heart. The truth of it is, health and cheerfulness mutually beget each other, with this difference, that we seldom meet with a great degree of health,

which is not attended with a certain cheerfulness, but very often see cheerfulness, where there is no great degree of health.

Cheerfulness bears the same friendly regard to the mind as to the body; it banishes all anxious care and discontent, soothes and composes the passions, and keeps the soul in a perpetual calm.

If we consider the world in its subserviency to man, one would think it was made for our use; but if we consider it in its natural beauty and harmony, one would be apt to conclude it was made for our pleasure. The sun, which is the great soul of the universe, and produces all the necessities of life, has a particular influence in cheering the mind of man, and making the heart glad.

Those several living creatures which are made for our service or sustenance, at the same time either fill the woods with their music, furnish us with game, or raise pleasing ideas in us by the delightfulness of their appearance. Fountains, lakes, and rivers, are as refreshing to the imagination, as to the soil through which they pass.

There are writers of great distinction, who have made it an argument for Providence, that the whole earth is covered with green, rather than with any other color, as being such a right mixture of light and shade, that it comforts and strengthens the eye, instead of weakening or grieving it. For this reason, several painters have a green cloth hanging near them, to ease the eye upon, after too great an application to their colorings. A famous modern philosopher accounts for it in the following manner:—all colors that are most luminous, overpower and dissipate the animal spirits which are employed in sight; on the contrary, those that are more obscure,

do not give the animal spirits a sufficient exercise; whereas, the rays that produce in us the idea of green, fall upon the eye in such a due proportion, that they give the animal spirits their proper play, and by keeping up the struggle in a just balance, excite a very pleasing and agreeable sensation. Let the cause be what it will, the effect is certain; for which reason the poets ascribe to this particular color, the epithet of cheerful.

To consider further this double end in the works of nature, and how they are at the same time both useful and entertaining, we find that the most important parts in the vegetable world are those which are the most beautiful. These are the seeds by which the several races of plants are propagated and continued, and which are always lodged in flowers or blossoms. Nature seems to hide her principal design, and to be industrious in making the earth gay and delightful, while she is carrying on her great work, and intent upon her own preservation. The husbandman, after the same manner, is employed in laying out the whole country into a kind of garden or landscape, and making every thing smile about him, whilst, in reality, he thinks of nothing but the harvest and increase which is to arise from it.

We may further observe how Providence has taken care to keep up this cheerfulness in the mind of man, by having formed it after such a manner, as to make it capable of conceiving delight from several objects which seem to have very little use in them; as from the wildness of rocks and deserts, and the like grotesque parts of nature. Those who are versed in philosophy, may still carry this consideration higher, by observing, that if matter had appeared to us endowed only with those real qualities which it actually possesses, it would

have made but a very joyless and uncomfortable figure; and why has Providence given it a power of producing in us such imaginary qualities, as tastes and colors, sounds and smells, heat and cold, but that man, while he is conversant in the lower stations of nature, might have his mind cheered and delighted with agreeable sensations. In short, the whole universe is a kind of theatre, filled with objects that either raise in us pleasure, amusement, or admiration.

The reader's own thoughts will suggest to him the vicissitudes of day and night, the change of seasons, with all that variety of scenes which diversify the face of nature, and fill the mind with a perpetual succession of beautiful and pleasing images.

I shall not here mention the several entertainments of art, with the pleasures of friendships, books, conversation, and other accidental diversions of life, because I would only take notice of such incitements to a cheerful temper, as offer themselves to persons of all ranks and conditions, and which may sufficiently show us that Providence did not design this world should be filled with murmurs and repinings, or that the heart of man should be involved in gloom and melancholy.

I the more inculcate this cheerfulness of temper, as it is a virtue in which our countrymen are observed to be more deficient than any other nation. Melancholy is a kind of demon that haunts our island, and often conveys herself to us in an easterly wind. A celebrated French novelist, in opposition to those who begin their romances with the flowery seasons of the years, enters on his story thus:—

“In the gloomy month of November, when the people of England hang and drown themselves, a disconsolate lover walked out into the fields,” etc.

Every one ought to fence against the temper of his climate or constitution, and frequently to indulge in himself those considerations which may give him a serenity of mind, and enable him to bear up cheerfully against those little evils and misfortunes, which are common to human nature, and which, by right improvement of them, will produce a satiety of joy, and uninterrupted happiness.

At the same time that I would engage my readers to consider the world in its most agreeable lights, I must own there are many evils which naturally spring up amidst the entertainments that are provided for us; but these, if rightly considered, should be far from overcasting the mind with sorrow, or destroying that cheerfulness of temper which I have been recommending. This interspersion of evil with good, and pain with pleasure, in the works of nature, is very truly ascribed by Mr. Locke, in his "Essay on Human Understanding," to a moral reason, in the following words:—

"Beyond all this, we may find another reason why God hath scattered up and down several degrees of pleasure and pain, in all the things that environ and affect us, and blended them together in almost all that our thoughts and senses have to do with; that we, finding imperfection, dissatisfaction, and want of complete happiness in all the enjoyments which the creatures can afford us, might be led to seek it in the enjoyment of Him, with whom there is fulness of joy, and at whose right hand are pleasures for evermore."

Addison.

LESSON CCXXVIII.**Cheerfulness.**

In the preceding selection, think out carefully, the idea treated, the purpose in the selection, how the author has accomplished this purpose.

Observe all the instructions given in previous lessons, and write a neat composition telling all you know about the selection.

**OUR FLAG.**

LESSON CCXXIX.**A Picture Study.**

What flag is this? Consult some cyclopaedia and find out when it was adopted and by whom, how many times it has been changed, and what it means. How many stars are in the blue field? Why? How many stripes or bars has it? Why?

What should our flag mean to us? Write as interesting an essay as you can on this subject.

LESSON CCXXX.**Contentment.**

Contentment produces, in some measure, all those effects which the alchemist usually ascribes to what he calls the philosopher's stone; and if it does not bring riches, it does the same thing, by banishing the desire for them. If it cannot remove the disquietude arising out of man's mind, body, or fortune, it makes him easy under them. It has, indeed, a kindly influence on the soul of man, in respect of every being to whom he stands related. It extinguishes all murmur, repining, and ingratitude towards that Being, who has allotted him his part to act in this world. It destroys all inordinate ambition, and every tendency to corruption, with regard to the community wherein he is placed. It gives sweetness to his conversation, and perpetual serenity to all his thoughts.

Among the many methods which might be made use of for acquiring this virtue, I shall only mention the two following. First of all, a man should always consider how much he has

more than he wants; and secondly, how much more unhappy he might be than he really is.

First of all, a man should consider how much he has more than he wants.

I am wonderfully well pleased with the reply which Aristippus made to one who condoled him upon the loss of a farm: "Why," said he, "I have three farms still, and you have but one, so that I ought rather to be afflicted for you than you for me." On the contrary, foolish men are more apt to consider what they have lost, than what they possess; and to fix their eyes upon those who are richer than themselves, rather than on those who are under greater difficulties.

All the real pleasures and conveniences of life lie in a narrow compass; but it is the humor of mankind to be always looking forward, and straining after one who has got the start of them in wealth and honor. For this reason, as there are none can be properly called rich, who have not more than they want, there are few rich men in any of the politer nations, but among the middle sort of people, who keep their wishes within their fortunes, and have more wealth than they know how to enjoy. Persons of higher rank live in a kind of splendid poverty; and are perpetually wanting, because, instead of acquiescing in the solid pleasures of life, they endeavor to outvie one another in shadows and appearances. Men of sense have at all times beheld, with a great deal of mirth, this silly game that is playing over their heads; and by contracting their desires, enjoy all that secret satisfaction which others are always in quest of.

The truth is, this ridiculous chase after imaginary pleasures cannot be sufficiently exposed, as it is the great source of those evils which generally undo a nation. Let a man's

estate be what it will, he is a poor man if he does not live within it, and naturally sets himself to sale to any one who can give him his price. When Pittacus, after the death of his brother, who had left him a good estate, was offered a great sum of money by the King of Lydia, he thanked him for his kindness, but told him he had already more by half than he knew what to do with. In short, content is equivalent to wealth, and luxury to poverty; or to give the thought a more agreeable turn, "Content is natural wealth," says Socrates; to which I shall add, Luxury is artificial poverty. I shall therefore recommend to the consideration of those who are always aiming after superfluous and imaginary enjoyments, and will not be at the trouble of contracting their desires, an excellent saying of Bion, the philosopher, namely, "That no man has so much care as he who endeavors after the most happiness."

In the second place, every one ought to reflect how much more unhappy he might be, than he really is. The former consideration took in all those who are sufficiently provided with the means to make themselves easy; this regards such as actually lie under some pressure or misfortune. These may receive great alleviation from such comparison as the unhappy person may make between himself and others, or between the misfortune which he suffers, and greater misfortunes which might have befallen him.

I like the story of the honest Dutchman, who, upon breaking his leg by a fall from the main-mast, told the standers by, it was a great mercy it was not his neck. To which, since I am got into quotations, give me leave to add the saying of an old philosopher, who, after having invited some of his friends to dine with him, was ruffled by his wife, who came into the

room in a passion, and threw down the table that stood before them: "Every one," says he, "has his calamity, and he is a happy man that has no greater than this."

I cannot conclude this essay without observing, that there was never any system, besides that of Christianity, which would effectually produce in the mind of man the virtue I have been hitherto speaking of. In order to make us contented with our condition, many of the present philosophers tell us, that our discontent only hurts ourselves, without being able to make any alteration in our circumstances; others, that whatever evil befalls us is derived to us by fatal necessity, to which the gods themselves are subject; while others very gravely tell the man who is miserable, that it is necessary he should be so, to keep up the harmony of the universe, and that the scheme of Providence would be troubled and perverted were he otherwise. These and the like considerations rather silence than satisfy a man. They may show him that his discontent is unreasonable, but are by no means sufficient to relieve it. They rather give despair than consolation. In a word, a man might reply to one of these comforters, as Augustus did to his friend, who advised him not to grieve for the death of a person whom he loved, because his grief could not fetch him again: "It is for that very reason," said the emperor, "that I grieve."

On the contrary, religion bears a more tender regard to human nature. It prescribes to every miserable man the means of bettering his condition; nay, it shows him that the bearing of his afflictions as he ought to do, will naturally end in the removal of them. It makes him easy here, because it can make him happy hereafter.

Addison.



BUNKER HILL MONUMENT.

(See Lesson CCXXXII.)

LESSON CCXXXI.**Contentment.**

Study the preceding selection carefully. Try to show the idea treated, the purpose in the selection, how the author accomplished this purpose.

Think out all the points embodied in the suggestions on "Patriotism." Write your conclusions out in the form of a neat composition.

LESSON CCXXXII.**A Picture Story.**

Read all you can find about Bunker Hill Monument. Where is it? When built? In whose honor? Height of it? What may be seen from it? Who made the speech at its dedication?

Write a composition on this subject.

LESSON CCXXXIII.**The Thought and the Sentence.**

You may think this idea, *apple*, and then think this idea, *ball*. Now you may think the idea, *round*. Are you thinking the idea, *round*, as a part of the idea, *ball*, or as a part of the idea, *apple*? When you think it of the idea, *apple*, how do you express it? *The apple is round*. When you think it of the idea, *ball*, how do you express it? *The ball is round*.

We call that which is expressed by the sentence, *the thought*. The thought is not the same as the sentence. The sentence is composed of words; the thought is composed of ideas. The thought is in the mind; we cannot see it or hear it: the sentence may be written upon the board, or printed in a book, or spoken, so that we may see it, or hear it.

I have a thought in my mind now. Do you know what it is? Now, I will write a sentence on the board. *The apple is sweet.* The sentence shows you my thought; it tells you what was in my mind a moment ago. The group of words on the board is a sentence. The group of ideas which was in my mind and which the sentence expresses is a thought.

LESSON CCXXXIV.

The Elements of the Thought.

You may think this idea, *leaf*. Now you may think the idea, *green*. What is the relation between the idea, *leaf*, and the idea, *green*? The idea, *green*, belongs to or is an element in the idea, *leaf*. Express it in a sentence. *The leaf is green.*

Now you may think the idea, *leaf*, again; then think the idea, *dead* or *dry*. What is the relation between the idea, *leaf*, and the idea, *dead* or *dry*? The idea, *dead* or *dry*, does not belong to the idea, *leaf*. Express it in a sentence. *The leaf is not dead, The leaf is not dry.*

What do you call this which you have expressed in the sentence? How many elements has it? Could you have a thought with fewer than three elements in it?

We give the following names to these elements of the thought:

You notice there is one idea about which we think, or affirm, or assert something. We call it the thought subject. Point out the thought subjects which are expressed in the sentences above.

There is another idea which we think, or affirm, or assert of the thought subject. We call this idea the thought predi-

cate. Point out the thought predicates which are expressed in the sentences above.

Then, there is a third idea which is the relation or connection which the mind sees to exist between the thought subject and thought predicate. Point out the thought relations which are expressed in the sentences above.

Notice that when we think, *The leaf is green*, the thought predicate belongs to the thought subject; and we call the thought relation, a relation of agreement. But when we think, *The leaf is not dead*, the thought predicate does not belong to the thought subject; and we call the thought relation, a relation of disagreement.

REMEMBER THAT THE THOUGHT SUBJECT, THOUGHT PREDICATE, AND THOUGHT RELATION ARE IDEAS.

LESSON CCXXXV.

The Elements of the Thought.

Think carefully the thoughts expressed by the following sentences, and point out the thought subject, thought predicate, and thought relation in each:

1. The day is cold.
2. The wind is high.
3. The ice is smooth.
4. My brother is not tall.
5. Jack promised quite readily.
6. Finally, Tom blew her a feather.
7. The baby crowed with delight.
8. The little boy begs.
9. In the morning, the sun is not so warm.
10. The lake glitters in the moonlight.

LESSON CCXXXVI.

The Parts of the Sentence.

Think carefully the thought expressed by the following sentence: *Gold is a valuable metal.* What is the thought subject of the thought? The thought subject of the thought is the idea, *gold*. What is the thought predicate of the thought? The thought predicate of the thought is the idea, *a valuable metal*. What is the thought relation of the thought? The thought relation of the thought is one of agreement.

What part of the sentence expresses the thought subject? The word, "Gold," expresses the thought subject. We call that part of the sentence which expresses the thought subject, the subject of the sentence. What part of the sentence expresses the thought predicate? The words, "a valuable metal," express the thought predicate. We call that part of the sentence which expresses the thought predicate, the predicate of the sentence. What part of the sentence expresses the thought relation? The word, "is," expresses the thought relation. We call that part of the sentence which expresses the thought relation, the copula of the sentence.

EVERY SENTENCE MUST HAVE THESE THREE PARTS: SUBJECT, PREDICATE, AND COPULA.

Think carefully the thoughts expressed by the following sentences. State the thought subject, thought predicate, and thought relation of each thought. Give the subject, predicate, and copula of each sentence:

1. The ostrich is a very large bird.
2. The Pacific ocean is larger than the Atlantic.
3. The telephone is a modern invention.
4. Who is the author of "America"?

5. How refreshing is sleep!
6. Be kind to your mother, my boy.
7. These men serve the king.
8. Missionaries preach the Gospel.
9. My father worked all day.
10. The bird taught me a lesson in industry.

NOTE.—In the seventh sentence, *These men serve the King*, is equivalent to *These men are servants of the king*; or *These men are serving the king*. The ninth sentence, *My Father worked all day*, is equivalent to *My Father was working all day*. Now the three parts of the sentences are more easily seen. (See the author's New English Grammar.)

LESSON CCXXXVII.

Review.

Read the following and think each thought carefully; give the thought subject, thought predicate, and thought relation of each thought; then the subject, predicate, and copula of each sentence:

They were decorating the city for the Great Harvest Festival. Percy watched the many-colored lanterns going up upon the neighbor's houses and trees. They were to be lighted for the illumination in the evening.

"Can't we have just one little one, mamma?" he pleaded. "No, my dear, mamma cannot spare the money for one," she replied sadly.

Percy buried his face to hide the tears, and thought there could be no pleasure in the parade for him.

LESSON CCXXXVIII.

Classes of Sentences on Basis of Meaning.

Think carefully the thoughts expressed by the following

sentences; notice the punctuation at the close of the sentence:

1. The ostrich lays her eggs in the sand.
2. Can the ostrich run rapidly?
3. What a long neck this bird has!
4. Find out all you can about this creature.

What does each sentence make you think? Do you know any more after you read the sentence than you did before?

If you were to use each sentence in speaking to some one, what would you expect of the person?

Notice that the first sentence gives us information or tells us a fact. We call it a declarative sentence and it should always close with the period.

The second sentence asks for information and we call it an interrogative sentence. These sentences should always close with the question mark.

The third sentence expresses surprise or a kind of feeling, and we call it an exclamatory sentence. It should close with the exclamation point.

The fourth sentence requires one to do something; it causes one to act; and we call such sentences imperative sentences. They should always close with the period.

LESSON CCXXXIX.

Review.

Read the following little story carefully and think the thought expressed by each sentence; tell whether the sentences are declarative, interrogative, exclamatory, or imperative:

The Ostrich.

The ostrich lives upon the desert. Men often hunt it. It runs so rapidly that the hunters must ride very swift horses. How wonderful that this bird can run faster than the swiftest horse! It hides its head in any bush or in the sand and feels safe, as if the rest of its body could not be seen. Do you not think it is a very stupid bird?

They sometimes have eighty eggs in one nest! The nest is made at the foot of some lonely hill, and is simply a deep hole dug in the sand.

The ostrich does not sit upon her nest to hatch the eggs. The hot sun hatches them for her. Don't you think the sun must be very hot there?

The Hottentots eat these eggs. One good-sized egg makes a meal for four hungry men. Think of that! These people also make pretty cups out of the shells. Ostrich feathers are very valuable. Did you ever see any? Ask your teacher to tell you more about the ostrich. Tell this story in your own words.

LESSON CCXL.

Classes of Sentences on Basis of Form.

Think the thoughts expressed by the following sentences; point out the thought subject, thought predicate, and thought relation of each thought:

1. This vessel, called the Puritan, makes the trip in six hours.
2. This vessel, which is called the Puritan, makes the trip in six hours.
3. This vessel is called the Puritan and it makes the trip in six hours.

How many thought subjects, thought predicates, and thought relations are expressed in the first sentence; in the second; in the third?

Notice that in the first sentence, we have only one thought subject, one thought predicate, and one thought relation expressed. We call this kind of sentence a simple sentence.

In the second sentence, two thought subjects, two thought predicates, and two thought relations are expressed. The words, "This vessel," express one thought subject, and the word, "which," expresses the other thought subject; the words, "makes the trip in six hours," express one thought predicate, and the words, "called the Puritan," express the other thought predicate; the word, "makes," expresses one thought relation, and the word, "is," expresses the other thought relation. But the thought, expressed by the words, "which is called the Puritan," is a part of the thought subject, expressed by the words, "This vessel." We call this kind of thought a subordinate thought. The subordinate thought may belong to the thought subject, or the thought predicate, or the thought relation of the principal thought. We call the thought expressed by the words, "This vessel makes the trip in six hours," a principal thought, because it does not belong to any other thought.

Whenever we have a sentence which expresses one principal thought and one or more subordinate thoughts, as the second one above, we call it a complex sentence.

In the third sentence, you will notice that we have two thoughts expressed, and that neither one belongs to the other. We call this kind of sentence, a compound sentence. Sometimes the compound sentence expresses more than two thoughts.

LESSON CCXLI.**Review.**

Read the following and think each thought carefully; tell whether the sentences are declarative, interrogative, exclamatory, or imperative; whether they are simple, complex, or compound:

Strawberries.

On the threshold of summer, nature proffers us this, her virgin fruit. More rich and sumptuous fruits are to follow, but the wild delicacy and fillip of the strawberry are never repeated. That keen, feathered edge greets the tongue in nothing else. We may well celebrate it with festivals and music. It has that indescribable quality of all first things, which is a shy, uncloying, provoking, barbed sweetness.

What a challenge it is to the taste! How it bites back again! And is there any other sound like the snap and crackle with which it salutes the ear on being plucked from the stems? It is a treat to one sense that the other is soon to verify. It snaps to the ear as it smacks to the tongue. All other berries are tame beside it.

Is there anything like the odor of strawberries? Last fall I potted some of the Downer, and in the winter grew them in the house. When the berry first comes, it is difficult to eat it without making faces. Take these berries in a bowl of rich milk with some bread. Ah, what a dish they make! Too good to set before a king!

John Burroughs.

NOTE.—The teacher may use some of the preceding selections in this same way.

LESSON CCXLII.

Classes of Ideas.

The monkey's principal companions in the house are a very valuable talking parrot and a handsome French Angora cat.

We call that which the word expresses, an idea. Notice the ideas expressed by the words in the sentence above. You will see that they are not all alike. Take, for example, the ideas expressed by the words, "house" and "cat." You will notice that they are ideas which may be made thought subjects, or you may think, assert, or affirm another idea of these ideas; e. g., you may say, *The house is beautiful*, *The cat is handsome*. We call such an idea an object of thought. See if you can find other words in this sentence which express objects of thought.

Now think carefully, the ideas expressed by the words, "very," "handsome," and "talking." You will notice that they express ideas which belong to and distinguish other ideas. The idea, *very*, belongs to the idea, *valuable*; the idea, *handsome*, belongs to the idea, *cat*; and the idea, *talking*, belongs to the idea, *parrot*. We call this kind of idea an attribute. We could not distinguish one idea from another, if it were not for their attributes. How do you distinguish the table from the chair? Name the attributes of the table; and then the attributes of the chair. Are they the same? Name other words in this sentence which express attributes.

Now notice carefully, the ideas expressed by the words, "in," "are," and "and." The ideas expressed by these words do not belong to other ideas, nor are they ideas about which we may think, affirm, or assert some other idea. We can not say, *An are is tall* or *An and is sweet*. These ideas are merely

the connection or relation which the mind sees between other ideas. The idea, *in*, is the relation which the mind sees between the idea, *companions*, and the idea, *house*; the idea, *are*, is the relation between the thought subject and the thought predicate; and the idea, *and*, is the relation which the mind sees between the idea, *parrot*, and the idea, *cat*. We call such an idea an idea of relation.

If I place a book on the table, what word expresses the relation between the book and the table? Suppose I place it under the table? Beside the table? Mary goes into the garden. What word expresses the relation between the *going* and the *garden*?

There are no other kinds of ideas except objects of thought, attributes, and relations.

LESSON CCXLIII.

A Picture Story.

Read the story of "Christ and the Rich Ruler" in the Bible. What point in the story do you think the artist, H. Hofmann, intended to express in the picture?

Write a composition on this story, showing the great lesson which it teaches.



CHRIST AND THE RICH RULER.

LESSON CCXLIV.

Review.

Read the following selection carefully and point out words which express objects of thought; words which express attributes; and words which express relations;

My Monkeys.

I have two little monkeys at home of which I am exceedingly fond. They are really half educated in their way, and are almost fit to go up for a competitive examination. My monkeys' names are "The Hag" and "Tiny." Hag's original

name was "Jenny," but she has so much of the character of a disagreeable old woman about her that I call her "The Hag," and she answers to that name. Tiny was originally a very little monkey, not much bigger than a large rat. My friend Bartlett brought her to me from the Zoological Gardens as a dead monkey; she was "as good as dead," a perfect skeleton, and with but little hair on her.

Frank Buckland.

LESSON CCXLV.

Classes of Words.

The fowls of the same house suffered so terribly that they died at last; and an unfortunate donkey was being killed by inches.

In the above sentence, show what words express objects of thought; what words express attributes; and what words express relations.

Take for example, the words, "fowls" and "they." They express objects of thought, and we call all such words substantive words.

Notice the words, "terribly" and "unfortunate." They express attributes, and we call such words attributive words.

Notice the words, "of" and "was." They express ideas of relation and we call all such words relation words

Point out other substantive, attributive, and relation words in the preceding sentence. Give reasons in each case.

LESSON CCXLVI.

Review.

In the following selection, point out substantive, attributive, and relation words. Give reasons in each case:

The Cat Family.

The feline or cat tribe form a strongly marked and easily characterized family. Amongst them are found the lion, tiger, panther, etc.,—the largest, the best armed and most sanguinary of the carnivorous order. They feed, except in rare cases on none but living victims, the palpitating flesh of which they rend to pieces with savage energy. Although the various species differ much in size, they are all alike in their mode of attacking, their method of contending with, and of ultimately killing their victims.

Figuier.

LESSON CCXLVII.

Classes of Substantive Words.

Point out the substantive words in the following sentence:

Some adult lions have attained a length of nearly ten feet, from the tip of the muzzle to the root of the tail; but generally speaking, they do not exceed six to seven feet.

Notice the words, "lions" and "they." Do they express the same object of thought or different objects of thought? What is the difference in the way in which these words express the object of thought? Notice that the word, "lions," expresses the object of thought by naming it. We call all such words nouns. Notice that the word, "they," expresses the object of thought without naming it. We call all such words pronouns.

There are just two classes of substantive words; viz., nouns and pronouns.

LESSON CCXLVIII.

Classes of Attributive Words.

Point out the attributive words in the following sentences:

When the lion is hungry or irritated, he lashes his sides with his tail and shakes his mane. If, therefore, a traveler finds himself unexpectedly in the presence of a lion, he may know the brute's intentions, and can take precaution accordingly. The lion is not cowardly.

Notice the words, "hungry" and "lashes." To what do the attributes expressed by these words belong? You will see that they both belong to objects of thought. But the word, "hungry," expresses an attribute of the object of thought and does not express a thought relation; while the word, "lashes," expresses an attribute of an object of thought, and also expresses a thought relation. If the attributive word expresses an attribute of an object of thought and does not express a thought relation, we call it an adjective. The word, "hungry," is an example. If the attributive word expresses an attribute of an object of thought and also expresses a thought relation, we call it an attributive verb. The word, "lashes," is an example.

If you notice the word, "unexpectedly," you will see that it is not like either of the others. It expresses an attribute, but the attribute expressed by it, belongs to the attribute expressed by the word, "finds." If you will notice the word, "not," you will see that it expresses an attribute of a relation. We call these words adverbs. If a word expresses an attribute of an attribute or of a relation, it is an adverb.

There are just three classes of attributive words; viz., adjectives, attributive verbs, and adverbs.

LESSON CCXLIX.

Classes of Relation Words.

Point out the relation words in the following sentences:

Because the lion seldom attacks any living creature when his appetite is satisfied, and because he is content with one victim at a time, some people have fancied that he is magnanimous. But few animals kill for the mere pleasure of killing.

Notice that these relation words are not all alike. You will see that the word, "is," merely expresses the relation between a thought subject and a thought predicate. If a word does this and nothing more, i. e., if it does not, in addition to this, express an attribute, we call it a pure verb.

The word, "of," expresses the relation between the idea, *pleasure*, and the idea, *killing*, which are ideas of unequal rank, i. e., the idea, *of killing*, belongs to the idea, *pleasure*. We call all those relation words which express the relation between ideas of unequal rank, prepositions.

If you will notice the word, "and," you will see that it expresses the relation between thoughts of equal rank, i. e., it expresses the relation between the thoughts expressed by: (1.) "Because the lion seldom attacks any living creature when his appetite is satisfied"; and (2.) "because he is content with one victim at a time." Neither of these thoughts belongs to the other—they stand in the same relation in the entire thought, and they are of equal rank.

The word, "and," may also express the relation between ideas of equal rank, as in the sentence, "Five *and* four are nine." The word, "and," expresses the relation between the ideas, *five* and *four*.

Now, if you will notice the word, "because," you will see that it expresses a relation between thoughts of unequal rank. The second word, "because," expresses a relation between the thoughts expressed by: (1.) "some people have fancied he is magnanimous"; and (2.) "he is content with one victim at a time." These thoughts are of unequal rank because one belongs to the other.

Now then, if a relation word merely expresses a relation between thoughts of equal rank, or thoughts of unequal rank, or ideas of equal rank, i. e., if it expresses any one of these relations and does not express any other idea, it is a conjunction.

There are just three kinds of relation words; viz., pure verbs, prepositions and conjunctions.

LESSON CCL.

Review.

In the following selection, state these points, giving the reasons in each case:

1. Point out the sentences.
2. State the thought subject, thought predicate, and thought relation of each thought.
3. State the subject, predicate, and copula of each sentence.
4. Tell whether they are declarative, interrogative, exclamatory, or imperative.
5. Tell whether they are simple, complex, or compound.
6. Classify the ideas expressed by the words.
7. Classify all the words.

Colors of Birds.

In color, birds take precedence of all other living creatures. Our four-footed friends are clothed in neutral tints, whose

effect in harmonious blending is indeed beautiful; but this is repose of color. Bound to the soil, the quadrupeds and the creeping things partake of the nature of the soil,—earthy and dull. But the birds, those beings of the air, borrow the sunlight, levy upon the rainbow, and appropriate the flames of sunset clouds.

Even the minerals cannot surpass the birds in purity of color. Opal and diamond, amethyst and ruby, jasper and emerald, and the glory of every gem, are seen on the feathers of the birds. And these colors are not dead, resting in mineral slumber, but radiant and sparkling with living fire.

Some reptiles have pure and bright colors, but taken all together they are rather of the somber and neutral hues. Serpents there are with bright colors laid on gaudily; but even these very colors, bright though they be, remind one only the more glaringly of detested venom.

Gustavus Frankenstein.

NOTE.—For additional sentences, the teacher may use any of the selections in other parts of this work.

LESSON CCLI.

Modifiers.

Subjects, predicates, and copulas of sentences are not always single words. These parts of the sentences are more often made up of several words. For example, in the sentence, "The duck-bill's mode of nursing its young is very peculiar," the words, "The duck-bill's mode of nursing its young," form the subject. The words, "very peculiar," form the predicate of the sentence. But however long the subject, predicate, or copula may be, there is always a principal word

in each part and all the other words belong to or change the meaning of it, or of some word belonging to it.

For example, in the subject of the sentence above, the word, "mode," is the principal word of the subject, because it expresses the principal idea of the thought subject. In the predicate, the word, "peculiar," is the principal word, because it expresses the principal idea in the thought predicate. These words and groups of words which belong to or change the meaning of other words, we call modifiers.

LESSON CCLII.

Kinds of Modifiers.

Point out the subject, predicate, and copula in each of the following sentences. Name the principal word in each part and state the modifiers of it. State what kind of idea each modifier expresses:

Mignon.

Among these people who went about there was a child. Her name was Mignon; and when the tumblers had leaped over the high rods and stood upon each other's shoulders for the last time, and the strong man had bowed and gone away amid the greatest applause, this Mignon danced for the people. When it was very still, and the strange, beautiful music had sounded, she would come slowly forward, and placing her hands on her breast she would bow very low, and begin to stir and sway in time. How beautiful it was! It was like a flower in the wind, and all the people stood still and looked with wonder.

Maud Menifée.

You have noticed in the above sentences that all modifiers express either objects of thought or attributes. Those which express objects of thought, we call substantive modifiers. Those which express attributes, we call attributive modifiers.

You have noticed, too, that some modifiers, as, "Among these people," are composed of more than one word. If a modifier is made up of a group of words, not having a subject, predicate, or copula, we call it a phrase. Find other phrases in the preceding sentences.

If we have, forming a part of a sentence, a group of words, having a subject, predicate, and copula, we call such a group a clause; e. g., "who went about." Point out other clauses in the preceding sentences.

Point out all the phrases and clauses in Lesson CLXXXVII.

NOTE.—If the class is ready for the work, the classes of substantive and attributive modifiers might be worked out. See the author's *New English Grammar*.

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